

THE MUSICAL COURIER

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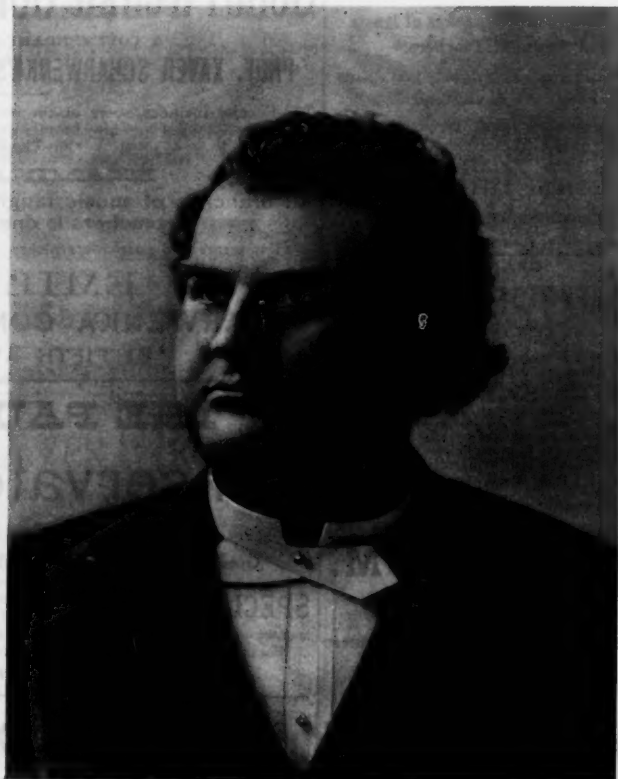
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Kellogg, Clara L.	Richard Wagner	Victor Nealer
Minnie Hauk	Theodore Thomas	Johanna Cohen
Materna	Dr. Damrosch	Charles F. Trethar
Albani	Campanini	Jennie Dickerson
Annie Louise Cary	Julius von Bernuth	E. A. MacDowell
Emily Winant	Constantin Sternberg	Theodore Reichmann
Lena Little	Dengremont	Max Treumann
Murio-Celli	Galassi	C. A. Cappa
Andrew Carnegie	Hans Balatka	Montegrifo
James T. Whelan	Mathilde Wurm	Mrs. Helen Ames
Edward Strauss	Liberati	S. G. Pratt
Henry W. Everest	Johann Strauss	Rudolph Aronson
Jenny Broch	Anton Rubinstein	Hermann Winkelmann
Marie Louise Dotti	Del Puente	Donizetti
Marie Jahn	Joseph	William W. Gilchrist
Fursch-Madi	Julia Rivé-King	Ferranti
John Marguadit	Hope Gies	Johannes Brahms
Zélie de Lusann	Louis Blumenberg	Heyerberg
Blanche Roosevelt	Frank van der Stucken	Moritz Moszkowski
Antonia Mielke	Frederic Grant Gleason	Anna Louise Tanner
Titus d'Ernesti	Ferdinand von Hiller	Filoteo Greco
Anna Bulkeley-Hills	Robert Schumann	Wilhelm Junk
Charles M. Schenck	Julius Riets	Fannie Hirsch
Friedrich von Flotow	Max Heinrich	Michael Banner
Franz Lachner	A. L. Guille	Dr. S. N. Penfield
Heinrich Marschner	Ovide Musin	F. W. Riesberg
Edmund C. Stanton	Anton Udvardi	Emil Mahr
Nesore Calvano	Alcuin Blum	Albert R. Parsons
William Courtney	Louise Natali	Carl Faelten
Josef Staudigl	Bethel Wakefield	Belle Cole
Lulu Veling	Carlyle Petersilia	Carl Millocker
Mrs. Minnie Richards	Carl Retter	G. W. Hunt
Florence Clinton-Sutro	George Geminde	Georges Bizet
Arthur Friedheim	Emil Liebling	John A. Brockhoven
Clarence Eddy	Van Zandt	Edgar H. Sherwood
Mr. & Mrs. C. H. Clarke	W. Edward Heimendahl	Ponchielli
Fannie Bloomfield	Mrs. Clemell	H. Torrington
S. R. Jacobson	Albert M. Bagby	Carrie Hun-King
C. Mortimer Wake	W. Waugh Lauder	Pauline l'Allemant
J. O. Von Prochaska	Mrs. W. Waugh Lauder	Verdi
Edvard Grieg	Mendelssohn	Hummel Monument
Adolf Henselt	Hans von Bülow	Berlioz Monument
Eugen d'Albert	Clara Schumann	Haydn Monument
Lilli Lehmann	Joachim	Johann Svendsen
William Candius	Samuel S. Sanford	Strauss Orchestra
Franz Kneisel	Christine Dossert	Anton Dvorak
Leandro Campanari	Dora Henningsen	Saint-Saëns
Franz Rummel	A. A. Stanley	Pablo de Sarasate
Blanche Stone Barton	Ernst Catenhousen	Julius Jordan
Any Sherwin	Charles Fradel	Albert R. Parsons
Thomas Ryan	Emil Sauer	Ther. Herbert-Foerster
Achille Bruni	Jesse Bartlett Davis	Bertha Pierson
C. Jos. Brambach	D. Burmeister-Petersen	Carlos Sobriero
Henry Schradieck	Willis Nowell	George M. Nowell
John P. Rhodes	August Hylstedt	William Mason
Wilhelm Gericke	Gustav Hinrichs	Pasdeloup
Frank Taft	Xaver Scharwenka	Anna Lankow
C. M. Von Weber	Heinrich Boettel	Maud Powell
Edward Fisher	W. E. Haslam	Max Alvary
Kate Rolia	Carl E. Martin	Josef Hofmann
Charles Rehm	Jennie Dutton	Händel
Harold Randolph	Walter J. Hall	Carlotta F. Pinner
Minnie V. Vandever	Conrad Ansoorge	Marianne Brandt
Adele Aus der Ohe	Carl Baermann	Gustav A. Kerker
Karl Klindworth	Emil Steger	Henry Duzens
Edwin Klahre	Paul Kalisch	Emma Juch
Melen D. Campbell	Loua Svendsen	Fritz Giese
Alfredo Barili	Henry Holden Huss	Anton Seidl
Wm. R. Chapman	Neally Stevens	Max Leckner
Otto Roth	Dyas Flanagan	Max Spicker
Anna Carpenter	A. Victor Benham	Fritz Kreisler
W. L. Blumenschein	Mr. and Mrs. Carl Hild	Hermann Ebeling
Leonard Labatt	Anthony Stanikowich	Anton Bruckner
Albert Venino	Moriz Rosenthal	Mary Howe
Josef Rheinberger	Victor Herbert	Artalie Claire
Max Bendix	Martin Roeder	Mr. and Mrs. Lawton
Helene von Doenhoff	Joachim Raff	Madge Wickham
Adolf Jensen	Felix Mottl	Richard Burmeister
Hans Richter	Augusta Obström	W. J. Lavin
Margaret Reid	Mamie Kunkel	Niela W. Gade
Emil Fischer	Dr. F. Ziegfeld	Edmund Levi
Merrill Hopkinson, MD	C. F. Chickering	Edward Chadfield
E. S. Bonelli	Viliers Stanford	James H. Howe
Paderewski	Louis C. Elson	George H. Chickering
Stavengren	Anna Mooney-Burch	John C. Filmore
Arrigo Boito	Mr. and Mrs. Altes	Helene C. Livingston
Paul von Janke	Ritter-Goetze	M. J. Niedzielski
Carl Schroeder	Adele Lewing	Franz Wilczek
John Lund	Pauline Schöller-Haag	Alfred Sormann
Edmund C. Stanton		Juan Lura
Heinrich Gudehus		Carl Busch
Charlotte Huhn		

## MADISON SQUARE GARDEN CONCERT HALL.

FIRST APPEARANCE IN AMERICA OF

ALFRED GRÜNFELD.

Court Pianist of the Emperors of Germany and Austria.

FRIDAY EVENING, OCTOBER 23.

Subscription Tickets for Six Concerts, \$8.00; for sale now at Schubert's, 23 Union Square.

AND now look out for squalls, musical ones of course, for the season has begun with a vengeance and the heart of the musical manager grows light at the prospects.

THE MUSICAL COURIER just learns the fact that a most interesting and musically valuable overture by Cherubini, composed in 1815 for the London Philharmonic Society, which has been performed by that body, but which was lost sight of, was recently recovered. It is to the credit of Concertmaster Frederick Grützmaker, of Dresden, to have forwarded the manuscript to C. F. Kahnt's Successor, the Leipzig music publisher, who will shortly bring out this interesting novelty. Who will be the first one to perform this classic in New York?

HENRY WOLFSOHN'S musical date book is a boon to the critic and concert goer, for therein may be found faithfully transcribed the greater portion of the music that will be given in this city during the season of '91 and '92. The errata were unavoidable, for at the time the book was published it was the intention of the management of the Grünsfelds to play their stars at the new Music Hall, but circumstances forced them to select instead the charming recital hall of the Madison Square Garden. Otherwise the book is free from mistakes and is certainly a handy guide for reference.

THE funeral obsequies over the remains of the late Gustav Stein, the music critic of the "Staats Zeitung," at Beethoven Männerchor Hall, last Wednesday morning, showed conclusively how popular the deceased had been and in what high esteem he had been held during his lifetime by a vast number of friends and admirers among the German population of this city. But where were his American colleagues? Not one of them had the grace to be present at the funeral and to show the last honors to a deceased confrère. Truly *esprit de corps* does not seem to be a distinguishing feature among the fraternity of New York's music critics!

THE dates of the inaugural concerts of the celebrated pianist Paderewski are, as was announced in last week's MUSICAL COURIER, November 17, 19 and 21, the latter being a matinée. These concerts will take place at the new Music Hall, Fifty-seventh street and Seventh avenue, and will be orchestral, for the Symphony Orchestra under Walter Damrosch will assist. The dates of Mr. Paderewski's piano recitals, which will occur at the concert hall of the Madison Square Garden, are as follows: Tuesday evening, November 24; Thursday evening, November 26; Saturday afternoon, November 28; Wednesday afternoon, December 2; Thursday afternoon, December 17, and Saturday afternoon, December 19. The Brooklyn recitals will occur at Historical Hall, Monday afternoon, December 14, and Wednesday afternoon, December 16.

It goes without saying that expectation is on the tiptoe to hear this young artist, whose physiognomy is so interesting and of whom so much is expected.

THE London "Figaro," with its usual sagacity, calls attention to one of the chief drawbacks to engaging foreigners, even if they be of note, in a capacity in which they are forced to express themselves in a language which they do not control. Our esteemed contemporary says:

Dr. Dvorák has not progressed so rapidly in his study of the English language as Dr. Richter. At the Birmingham rehearsals last week the distinguished Bohemian composer had some difficulty in making himself understood by the members of the orchestra, who suffer under what Lord Dunsat would doubtless consider "the misfortune of not being able to speak German." Dr. Richter, however, came to the rescue, and things proceeded merrily enough. Dr. Dvorák will have to improve his knowledge of English if it is true, as reported, that he has taken the principalship of the National Conservatory of Music of the United States. A chief of a national conservatory who cannot fluently speak the language of the country would be placed at a disadvantage.

The same disadvantage the "Figaro" speaks of

many others are laboring under. To quote one of the most prominent examples: Philipp Scharwenka, the eminent composer and teacher, is giving harmony and composition lessons at the Scharwenka Conservatory. Not being able to speak English he delivers his lectures, of course, in his native tongue, German. But as the Teutonic tongue is not "understood of the people," or at least by many of them, Philipp Scharwenka's oracles have to be translated into the vernacular by Mr. Lachmund, who is always present and acts in the capacity of interpreter between teacher and pupils. Some such remedy will of course also be applied in the case of Dr. Dvorák and the pupils of the National Conservatory, but it would no doubt be preferable if foreigners would study Brown's grammar and a good dictionary of the English language, not to mention the ever useful Ollendorf, before emigrating to this country.

IT is more than likely that New York will lose the Metropolitan Opera House as a place of amusement after the close of next season. THE MUSICAL COURIER learns that the building is to be used as the New York terminus of the new North River bridge.

THE subscription to the cycle of concerts of the Philharmonic Society is larger this season than it has ever been since the organization of that body. All seats in the desirable portions of the Metropolitan Opera House are taken both for the public rehearsals and the concerts proper. It does not seem, therefore, that Anton Seidl's popularity is on the wane, or that the board of directors made a mistake when they followed THE MUSICAL COURIER's suggestion of electing him as the successor to Theodore Thomas.

THOUGH misinformation THE MUSICAL COURIER was made to say that Mr. E. A. MacDowell, the well-known pianist and composer, would play the Mason & Hamlin piano this season. This is an error, for Mr. MacDowell will continue to play the Chickering piano and will give three piano recitals in Chickering Hall on Friday afternoons, November 6, 1891, January 15 and March 18, 1892, at 2:30. His programs will include several works new to Boston, by Balakireff, Martucci, Strong, Alkan, Liadow and Stcherbatcheff.

A REMARKABLE Schumann relic will shortly be given to the public by Prof. Franz Wüllner, of Cologne. It consists of the original version of the D minor symphony, which now figures as No. 4, but which in reality is Robert Schumann's second creation of that genre. The work in its original orchestration did not satisfy the composer and it was therefore published only a decade after its creation and in an altered orchestral garb. The original orchestration, however, is a complete one, and the score, which is in the possession of Johannes Brahms, has been put by him into the hands of Professor Wüllner for publication. After the latter had come to the conviction that the original form is likewise possessed of peculiar charms of its own, the work will now be published as a document of the history of Robert Schumann's musical development.

THE Sunday "Times" in its last issue thus discusses church music, past and present:

The coming musical season promises to make us acquainted with some interesting novelties. Among them is the new requiem mass of Anton Dvorák, which will be given by the Church Choral Society in February. The old familiar question will, of course, be brought up: Is the new work so forcible in its dramatic expression of human emotion that the Church of Rome will have none of it? Will it, like the great Beethoven mass in D, and the masses of Weber, Schubert, Rossini and Gounod, find the sacred portals of the Sistine Chapel closed upon it?

The chances are that it will be found in the same class as the masses of the other great modern writers. Certainly it will not lack church recognition for the same reason that Sebastian Bach's marvelous B minor mass, which is barred out because of its "heavenly length" and its enormous difficulty. The Church of Rome clings to its traditions, and there are excellent grounds for its adherence. Some modern masses certainly have only the outward form of a church service. They are really dramatic cantatas, and as such are not wholly suitable to performance as a part of the church ritual.

But the church shows at times—or at any rate some of its priests do—an overfondness for the older forms. Indeed there are some excellent fathers who would be much pleased if they could wipe out the whole volume of ecclesiastical music written since the twelfth century and go back to the plain Gregorian chant. One cannot accuse them of a desire to pursue the plans of Gregory (of which the arrangement of the chant was but a part) to give the church supreme temporal power, for in view of the present attitude of the Italian Government toward the Vatican a Gregorian policy would be of very doubtful issue. It would have to be reconstructed, anyhow. One could hardly expect the Papal throne of the *fin*

de stile to be founded on Gregory's maxim: "Ignorance is the mother of devotion." The Holy Father of 590 A. D. saw the availability of the solemn and mysterious chant as a means of heightening the effect of the church liturgy and strengthening its hold on the popular mind.

The popular mind of to-day, however, differs somewhat from that of the sixth century. So does the popular ear for music. While the public of to-day is not incapable of appreciating the noble music of the "Missa Papae Marcelli," one of the works written for all time, while it can get religious stimulation from the masses of Allegri, Leo, Durante and others of that class, it has become so accustomed to the sweeping, overwhelming utterance of modern harmonies and modern instrumentation that a return to the *cantus planus* of the early days would be something like serving cold mutton after salmi of grouse.

Moreover, those good fathers who wish to go back to the plain chant are willfully ignoring the lessons of history. They are ignoring the tremendous influence of the Reformation, with its introduction of the German chorale. The congregational hymn has been at work for two centuries now. Its achievements in influencing the feeling of the people for ecclesiastical music cannot be set aside.

But this, after all, is wandering away from the original subject, which was simply the announcement of Dvorak's requiem. The unkempt Bohemian composer is one of the few living composers who have claims to universal recognition, and a new work by him of the proportions of a requiem mass must command the attention of all who are interested in the art of music in general and church music in particular.

The production of Dvorak's new requiem mass will be awaited with much interest, for though this remarkable composer's work recently shows signs of weariness, there is much in this new work that is both promising and powerful.

MR. F. X. ARENS' American concerts in Germany are attracting so much attention that the Chicago "Sunday Tribune" advocates the giving of concerts in that city for the benefit of a guarantee fund, with the aid of which Mr. Arens could present American compositions in a manner creditable to the composer. Mr. J. H. Hahn is at the head of the movement in Detroit, and he certainly can be counted on as a worker for the cause. Mr. Arens intends producing this season the compositions of many Boston composers, and action should certainly be taken in that city as well as in the metropolis, for Mr. Arens' undertaking is a most praiseworthy one and deserves support.

### THE RACONTEUR.

Yankee Boodle came to town  
To play on a piano,  
And everywhere that Yankee went  
The Boodle was sure to go.  
—From the unpublished "Poems of a Naughty Boy."

WHAT do I think of the Grünfelds? I don't think at all. Neither do the Grünfelds. In fact that is one of the pleasures of listening to the two good natured artists, for one doesn't have to strain one's analytical faculties while they are playing to discover whether they are playing according to Hoyle or the high muck-a-muck of standard criticism. They don't give readings of the great masters; they play them in a fashion which is all their own, and it's over the hills and far away when you attempt to earnestly criticize these two stout, able bodied, healthy, anti-morbid, underdone Viennese musicians. I should recommend to bilious pianists and cross eyed souled 'cellists to go listen to the Grünfelds as an antidote for the blues, and take a dose of Alfred's *fortissimo* as a sure cure for deafness.

Instead of "Good morning, have you used, &c.?" the formula this week will be "Good evening, have you heard the Grünfelds?" and next week, "Good God, yes!"

A funny thing about these much heralded brothers is that all the pianists in the audience last Friday night admired the 'cellist, Heinrich, and all the 'cellists in the audience spoke highly of Alfred's wrists.

A case of transposition, by the chord of the sixth, of fraternal feelings, I suppose.

"Isn't he a cavalier?" said a blonde critic of the fairer sex, when Alfred toddled out on the stage (Alfred has a toddle all his own), and a moment later the same lady said: "All the Marienbad folks are here." It then flashed on me why the Grünfelds are so popular in Austria. They play every summer at Marienbad, and they are a part of the cure.

A large number of those unfortunates who take the famous cure for obesity at Marienbad were in the audience, and so was the whole of the Vienna Café (with the usual accent of course). Everybody applauded, and then so did I.

The Grünfelds are musically the outcome of favorable social conditions, and Alfred could no more help being a dozen court pianists or a pianist at a dozen courts (it's all the same) than he could help the gallant curl of his mustache.

Alfred Grünfeld is an octave pianist (but not an octavo pianist in build)—that is, he delights in playing octaves anywhere and everywhere; he can, I'm sure—he can even speak in octaves. I'm positive that the octave run he so kindly introduced in the Brahms B minor

rhapsody was easier for him to play than the three octave scale in F sharp which the composer has written in the composition. But then Brahms, poor stupid old fellow, didn't know how much nicer the octaves sounded! Alfred's wrists are like iron, his touch as fine tempered steel; every tone sounds as if produced by tiny mallets; and, singular thing for him to do, he plays *forte* with his fingers while using the damper pedal! The effect is not effective. But doesn't he play everything in a clean manner! His work reminds me of a steel engraving by Drevet, and is just as hard and as brilliant. I'm sure somebody told the Grünfelds that New York only endured classical music, so they both resolved on big things; and Bach, Beethoven and Schumann figure on their programs and try to keep dignified in an atmosphere which is all jollity and echoes of the dance.

Oh, Alfred, and thy amiable brother Heinrich (whose tone on the A string of his Bergonzi 'cello is so melting and amiable), pray be advised, and adopt not the cothurnus of tragedy, but be the merry bacchanals of the piano and 'cello, and disport yourselves for us; for we have much serious intense music to listen to ere the season waxes and wanes, and we fain would be amused. So let the tones of the thousand and one nights you have played on the blue Danube be heard here, and we will dance happily to the giddy measures of "The Fledermaus"—but don't, don't play classical music!

My little talk a few weeks ago about that neglected genius of song, Loewe, has called forth many expressions of interest and admiration for the man. Louis Michaelis called on me to tell me that he was a pupil of Loewe's at Stettin in piano playing and theory, and spoke in the most enthusiastic manner of his master, and told me much that would have delighted the heart of Loewe's biographer, Albert Bach. While with Loewe, Mr. Michaelis absorbed huge doses of Bach, and often heard the master sing his own ballads in a manner that made the listener's soul get goose-flesh all over it. The greswome element in Loewe's compositions is one of his most startling characteristics, and he tells you a tale of grim horror with a suggestion of a dread *something* lurking back of the bars that makes you feel "creepy," and your eyes bulge with awe. I know you all must sometime or other in your life, brave as you now are when arguing with a policeman, have been impressed with the tangibility of *something* (excuse me a moment while I look over my back; I'm positive I hear something moving in the looking glass) which you dare not shape into words, even thoughts. Well, Loewe has just caught up those weird impressions that assault one just as dusk is merging into darkness, and the owl hoots over beyond the lake. Then his fiery knights, who battle for the love of fair dames, how virile, how fierce, how brave are they not? Just listen to Max Heinrich or Georg Henschel sing a Loewe ballad, and you will realize the heroic element of song literature to its fullest. I fancy if Loewe had known Lewis Carroll's mock heroic ballad, "The Jabberwock," he could have given it a delightful setting. Despite its nonsense, its assonant rhymes are full of inverted meanings (like the expression of a drunken man's eye when he looks into a mirror); and I pity the man, woman or child who hasn't read "Alice in Wonderland" and "Alice Through the Looking Glass."

And as in fiffish thought he stood  
The Jabberwock, with eyes of flame,  
Came whiffing through the tulgy wood,  
And burbled as it came.  
One, two, as through and through his vorpal blade went snicker-snack,  
He left it dead, and with its head, he went galumphing back.

I often thought, as I listened to the "Ride of the Valkyries," by Mr. Wagner, that the "Valkyries" must have done considerable "galumphing" in their time. \* \* \* But to return to Loewe. Mr. Henry F. Fleck, the conductor of the Harlem Philharmonic Society, wrote me some very appreciative things of the composer. I will quote some: "Man kann es auch anders machen." Loewe dryly observed to a friend who expressed a doubt as to the wisdom of the former in undertaking to set to music Goethe's "Erl König," after Schubert's already celebrated setting of the same poem. The fact of the matter is that Loewe's setting is fully equal to that of Schubert's, but it is done in a different way, and unlike anything else in the entire range of song literature. \* \* \* Loewe occupied an almost unique position as a composer of the "German Ballad." Unlike the *Lied*, which is essentially lyrical, the ballad combines in itself something of the three elements in poetry, viz., the epic, the dramatic and the lyric.

Mr. Fleck also points out the fact that Schubert and Schumann's tremendous genius simply buried Loewe for the nonce, but the numerous Loewe societies in Germany will do much toward rehabilitating the composer in his proper niche in the pantheon of art. One funny thing I must tell you before I forget it—that Loewe's wife (the second one) always gave him for spending money, when he went out for a walk, about one penny, and I suppose solemnly bade him not to be dissipated. Oh, the wives of men of genius (of course you have read Alphonse Daudet's clever set of pictures in prose), how often do they not clog their poor limbs, tired with the ascent of Parnassus.

What a commonplace it is to hear the wife of some talented wretch (they are generally wretches) bemoan her fate, and wish that her good man was only more practical and that he was not alive to the fact that Macy's had such lovely bargains. "There he goes, mooning with his old sonatas, when the music publishers will pay him so well if he will only write valses and pretty songs."

Alack and alas! we all know what pretty songs are—"Will you play the hose, my darling?"—and one shudders at the idea of the numberless matrimonial misfits, for men of genius and talent are notoriously unfitted to choose a mate for life.

Wisely wrote that most artistic of poets, Robert Browning, "Andrea Del Sarto," wherein the painter thus adjuces his beautiful, mindless and faithless wife:

Nay, love, you did give all I asked, I think—more than I merit; yes, by many times. But had you—oh, with the same perfect brow, and perfect eyes, and more than perfect mouth, and the low voice my soul hears, as a bird the fowler's pipe, and follows to the snare—had you, with these the same, but brought a mind! Some women do so. Had the mouth there urged "God and glory! Never care for gain. The present, by the future, what is that? Live for fame, side by side with Angelo! Rafael is waiting. Up to God all three."

Yes, but fame won't pay the gas and butcher's bills; so perhaps the poor genius needs the ballast that is usually found in the gray matter of the commonplace woman.

No fear of American musicians being so dreamy that they forget which day they should register. "Yankee Boodle" is the nation's hymn, and the "devil take the hindmost" the national motto.

"In the game of life the opera composer makes the most scores" says the Chicago "Times," and the scores sometimes make the composer. Look at Mascagni!

Mr. E. M. Bowman, who ought to wear a powdered wig, he resembles so much J. B. Bach, told me that at the last examination of the American College of Music the following question was asked one of the applicants:

"What is stringendo?"

Answer—"In a string-like manner."

The man was not admitted.

"Mehr Licht" must have been Composer Pratt's thought (though he is not an Israelite) when he conducted the orchestra with an electric light at the "Allegory of War and Song" in the Madison Square Garden early in this month.

"Where was Moses Goldfinger when the lights went out," was nothing to the problem that was forced on the minds of the Cologne audience that listened to Alfredo Barili playing Chopin's B minor scherzo, away back in the seventies. Somebody tampered with the gas and the concert hall was plunged into gloom, but young Barili kept on playing as if a thousand arc lights were dazzling his environment, and for his nerve on this trying occasion he was known for a long time in the city of variegated odors as the "pianistic dark horse."

The Philadelphia "Music and Drama" is not a large young fellow yet, but he dips his pen in vitriol occasionally and here is one of the results:

#### SAVINGS OF GREAT MUSICIANS.

If for any reason I should ever join the Anarchists, it would be to humiliate the arrogant leaders of the press and deprive them of their power.  
—Prof. Billious Foolieffer.

I really thought I was a pupil of Saint-Saëns, but somehow all the papers I didn't have that would prove it have been lost.—A. Victor Venham.

My church orchestra is the best symphony orchestra in town. It is known by those who are obliged to listen to it as "The Owls' Revenge."  
—Miss Florence J. Seppé.

I am the best informed musician and greatest orchestral leader in Philadelphia, even if I was fired from the Stockton Hotel at Cape May last summer.—Wm. R. Slubby.

My chamber concerts are better attended when I announce them under the alias of "Mr. Adamowski, of the Boston Symphony Orchestra," than they would be if I used my own commonplace name. Isn't that so?—Timothy Adams.

My articles on the voice are very interesting—to myself, as they advertise my methods.—Edith Wayback.

Somebody was mad after reading the above; that's why I'm publishing it again, so that he or she can get mad in double notes.

I heard two singular stories the other day which are a warning to those who gaze upon the rye until they get rocky, and another reason why Dr. Keely's bichloride of gold cocktails should obtain in Gotham. A gentleman who had left the merry moments of jaghood far, far behind in the sad night, and who was faced by the threatening agonies of D. T. unless a drink was forthcoming, went up to the bar of Mr. Mould's, on University place, and said: "Lemme have a cocktail, lemme have thirty-seven cocktails." His hands were a study in *tremolo* octaves as he called for a drink, and the digital chatter increased from a *forte* to *fortissimo* and ended with a *sforzando* bang on the counter, and

then this specimen of jagomania remarked: "Just look at my fingers; why, Joseffy isn't in it with me!"

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The other story is a queerer one, but none the less recountable. A gentleman who came over on the Bretagne on her last trip had rather a stormy experience. The weather was so "dirty" that the passengers were locked up, and finally matters reached such a state of pitch and toss that soup was banished from the bill of fare, though not from the consciousness of the scared inmates of the first cabin, who thought each roll of the steamer meant final precipitation into the "bouillon." The aforesaid gentleman had 'twixt seasickness and brandy got himself into a condition bordering on a Wagner opera with the brass left out. He had been lying all evening in his berth wondering how he could commit germicide, and after the lights were put out his agony and thirst were so great that he resolved to crawl, if needs be, to the purser's room and beg him, bribe him, shoot him for a drink. He listened for a long time so intently that his stomach sank out of sight, and then he cautiously went into the main saloon and made for the direction of the purser's room on a sort of a four handed duet crawl. Just then the steamer gave a terrific lurch to leeward, a huge sea broke on her starboard and the upright piano in the saloon broke loose from its moorings and became an animate devil bent on destruction and, to the mind of the unfortunate gentleman with the thirst, a thing bent on his own personal destruction. Then began a hideous dodging duel in the dark between a piano and a man, and as the ship lunged to left and right the poor dipsomaniac had to run, or rather crawl, for his life, else he were crushed. This state of affairs kept up until the instrument finally crashed into a stateroom and brought aid to the unfortunate victim of rum and rebellion. He got his drink, however.

## PERSONALS.

**E. M. Bowman.**—Mr. Bowman needs but little introduction to the readers of THE MUSICAL COURIER; in fact his beaming visage, a counterfeit presentment of which graces the front page of this issue, with its lurking suggestions of Bach and Wilhelmj, could safely be allowed to go unlabeled without name, and yet few of the musical citizens of the United States would be at a loss for a name for the picture. A slight sketch of his career would not be amiss here. Edward Morris Bowman, member of the committee on legislation for music in the public schools of the State of New York, was born at Barnard, Vt., in 1848; learned to read music at Moses Cheney's singing school, and at the age of 10 received his first piano lessons from Miss Ellen Sparhawk. He began his professional life at Minneapolis. In 1866-7 he studied piano in New York with William Mason and organ and theory with John P. Morgan. In 1872-4 he was in Europe studying with Franz Bendel, August Haupt, Edouard Rhode, C. F. Weitzman, and Batiste, and visiting Liszt, Wagner, Joachim and others. In 1881 he again visited Europe and did work with various leading musicians, and also gained the degree of Associate of the Royal College of Organists. Mr. Bowman was twice president of the Music Teachers' National Association, in 1882 and 1883 and from the time of his first becoming a member until the present he has been one of its leading spirits. He is the originator and president for the seventh term of the American College of Musicians (an organization holding annual examinations in New York and granting music degrees), an achievement that will give him an enviable and lasting monument. He is the editor of "Weitzman's Manual of Musical Theory," and the author of various essays. He is no less distinguished as an organist and musical director. He presides over probably the greatest church organ in America, and the results he obtains from this instrument are marvelous. His Cecilian choir, with 100 members, is one of the best musical organizations.

As THE MUSICAL COURIER stated last week, Mr. Bowman "received a call" (as they say in ecclesiastical circles) to fill the chair of music at Vassar College, left vacant by the death of Dr. Frederic Louis Ritter, and it is a position, it goes without saying, he will fill to its utmost musical capacity. Frederic Grant Gleason, in his address on "American Composers," before the M. T. N. A., at Detroit, July, 1890, paid the following well deserved tribute to Mr. Bowman:

The American movement in music may be said to have begun with a piano recital given by our honored ex-president, Calixa Lavallée, at the Cleveland meeting of the association. This recital was devoted entirely to works by American composers, and was undertaken at the request of Mr. E. M. Bowman, at that time filling his second term as president of the association. Though something had already been done by others at different times, in the way of affording a hearing to American composers, it does not appear that the work had been undertaken in any definite way or upon so large a scale as that even. As from the hour of this recital we have to date the origin of a distinct and determined movement for the recognition of native talent, and as the recital itself was planned by Mr. Bowman and undertaken in response to his solicitation, it would appear that he is fully entitled to be called the Father of the American Movement.

As a man Mr. Bowman is a rare combination of dignity

and geniality, and his friends are many, both in and without the musical profession.

To Mr. Bowman must be credited the honor of publicly formulating the idea that the arm is primary touch in piano playing, and that many bad habits that result from stiff wrist action would be eliminated or rather would not be present in a pupil's playing if arm and wrist movements were developed earlier in the technical curriculum of the piano pupils than they usually are. Mr. Bowman demonstrated this at the Chicago meeting of the M. T. N. A. in 1882, on which occasion his five year old daughter was tested with every variety of finger, wrist, forearm and upper arm movements, and proved the truth of Mr. Bowman's statements which he had made in a paper on the progress of piano teaching read before the association. The idea is certainly a fertile one.

**William J. Lavin's Engagements.**—Among other engagements that Mr. W. J. Lavin, the popular tenor, will fulfill this fall is a concert, November 6, in Indianapolis, and he is engaged to sing in the "Messiah" at the following places:

- December 2, with Washington Choral Society.
- " 18, with Philadelphia Choral Society.
- " 21, with Minneapolis Choral Society.
- " 22, with St. Paul Choral Society.
- " 23, with Apollo Club, Chicago.
- " 26, with Apollo Club, Chicago.
- " 29, with St. Louis Choral Society.

Mr. Lavin is under the management of Mr. L. M. Ruben.

**Robinson in Brunn.**—Those who still remember the baritone, Adolph Robinson, late of the Metropolitan Opera House personnel, may be interested to learn that he has been engaged by the director of the opera house at Brunn. From New York to Brunn is quite a step—backward!

**Florio Flourishing.**—Caryl Florio, the eminent teacher, composer and hard worker in the good cause of music at Wells College, Aurora, N. Y., writes to us, among other interesting things:

I wrote complete music (for female voices) for "Antigone," trained the chorus, trained the actresses, designed the scenery and generally prepared and conducted the whole performance, in addition to my regular work, already heavy enough. However, it was a grand success, if it did use me up; and so was the final students' recital which preceded it on the previous night. In fact everyone assured me that there had never been so fine a students' recital in the college; so I had some plaster for my pains.

The college has reopened with as large a music class as last year; and I have, beside, a primary and an advanced choral class, and a class in harmony—which all the music students are obliged to attend.

I have also accepted the conductorship of a choral club in Ithaca. Said club consists of forty-five mixed voices, parts quite well balanced—lots of tenors, for a wonder, and all pretty fair readers. I expect to get some good work out of them before the season is over.

As I have not had enough else to do I have been writing a work on "Harmony" (especially for the use of colleges and schools like this one, where an exhaustive study of the subject is neither necessary nor possible) which is now in the press, and which I hope to have the pleasure of submitting to your examination some time next spring. You will indorse it or smash it at your royal pleasure. George Bristow, who examined it in MS., indorses it heartily, and has already signified to the publishers his intention of adopting it in his own classes as soon as it is out.

**A New Contralto.**—Miss Olive Fremstadt is the new contralto discovered by Henry Wolfsohn. She is young and prepossessing in appearance and is said to have a phenomenal voice. Although comparatively entirely unknown, the young artist has booked already the following dates: Cincinnati Orchestra Concert, New York Liederkrantz, October 24; Taunton Festival, November 10, 11 and 12; Brooklyn Concordia, November 15; New York Musurgia, November 24; New York Oratorio Society, November 27 and 28; Springfield Orpheus, November 9; Toronto Vocal Society, December 17. She will also be heard in a number of popular Seidl and Damrosch Sunday night concerts.

**Miss Fannie Hirsch Sings.**—Miss Fannie Hirsch, solo soprano at Temple Emanuel and also solo soprano at the Church of the Puritans, 130th street, west of Fifth avenue, recently sang an "Ave Maria," by A. W. Hoffmann, with much success.

**A New Arrival.**—Mr. Joseph Pache, a young pianist of Berlin reputation, pupil of Barth and Bulow in piano playing and of Max Bruch and Rheinberger in composition, and who has taught at the Scharwenka Conservatory in Berlin, has arrived in this country. He is now looking for pupils or a position at a conservatory either in New York or in some other larger town.

**Callers at The Musical Courier Sanctum.**—Among the visitors at this office last week were Mr. and Mrs. Otto Sutro, from Baltimore; Vianesi, the conductor of the next Metropolitan Opera House season; the Grünfeld brothers; Rafael Joseffy; Mrs. Frida de Gebele Ashforth and Mr. and Mrs. Edgar S. Kelley.

**Jadassohn Honors Figue.**—Dr. Jadassohn, the eminent composer and professor of counterpoint at the Leipsic Conservatory, has dedicated his latest work, a sonata for piano, to Mr. Carl Figue, the Brooklyn pianist.

**The Trebelli Story Contradicted.**—A canard, which first appeared in "Le Ménestrel," has unfortunately found its way into several papers, which have thus, writes a correspondent, unconsciously libeled a great artist. Trebelli is said to have definitely retired to her château at Pyrmont, owing to having completely broken down at her last concert, when she had to be supported onto the platform by two persons. She is also said to have had another attack of paralysis and to be now a complete wreck. Now,

fratly, Trebelli does not possess a château at Pyrmont. She did not break down at her last concert and was not supported onto the platform. She has not had another attack of paralysis and is not a wreck. Minor details as to her age, &c., are not true. Trebelli has returned to London in perfect health, as strong and as happy as her best friends could wish to see her.

**Heimendahl Returns.**—After a prolonged stay in Europe caused by illness, Mr. W. Edward Heimendahl has returned once more to Baltimore. His numerous friends will be glad to learn that his health is now much better than was recently reported. He is, however, not yet able to resume his public functions or his teaching, and he proposes to devote but a little of his time to musical work, and this only to the writing down of some important new compositions. We sincerely hope that Mr. Heimendahl will soon be completely restored to health.

**"Lohengrin" without a Beard.**—The fine beard which at the instance of Mr. Ritt, Van Dyck at the Paris Grand Opéra recently adopted, and which is usually worn in the title rôle of "Lohengrin," no longer adorns the tenor's visage. Cosima Wagner objects to this appendage, on the ground that it is inconsistent with a half divine hero, who arrives drawn by a swan of dazzling whiteness, and who, therefore, should not possess such a proof of terrestrial sojourning.

**Joachim a Violinist.**—An amusing story is traveling over the Continent concerning Dr. Joachim, who is said to have forbidden the barber, to whose scissors he had submitted his locks, to shorten them beyond a certain length. "But, sir," expostulated the barber, "if you do not let me cut your hair shorter, people will take you for a violinist."

**Death of Russo.**—Details have now been received in America of the death at Naples, on the 18th ult., of the once well-known pianist, Michaelangelo Russo. He was born in 1830, of a Jewish family, his father being an engineer, and at the age of nine he came out at Naples as a juvenile "prodigy." Afterward he traveled in Italy, going via Marseilles to Paris, where at the age of eleven he gained a good deal of praise from Liszt and Chopin. He also visited London early in the forties, but there his success was less pronounced. The London critics, as usual, were more severe than the French, and so successfully pointed out his faults that young Russo placed himself under Moscheles, who was then residing in England. As a youth he made another tour of Europe, but in 1846 he returned to Naples, and has since enjoyed only local fame.

**A Rossini Centenary.**—"L'Adriatico," of Pesaro, says that the town council are taking active measures to celebrate in becoming fashion the centenary of the birth of Rossini, who was born on February 29, 1792.

**D'Albert Coming.**—Eugene d'Albert will positively come to this country toward the end of the season. He will sail from Europe on February 27, after having previously played at one of the Berlin Philharmonic concerts, and he will be the soloist at one of the Boston Symphony Orchestra's concerts in April. What with Paderewski, Rummel, Joseffy, Scharwenka, Grünfeld and d'Albert this country cannot be said to be suffering from a lack of pianists.

**Joseffy in Philadelphia.**—Joseffy had an overwhelming success in Philadelphia last Saturday afternoon at the Seidl concert, when he played Tchaikowsky's B flat minor piano concerto.

**In Consequence of the New Copyright Law.**—The English composer Miss Hope Temple will arrive here on the steamer Teutonic shortly to look after her interest in her song royalties. She is a prolific writer of *Lieder*, mostly in the cheaper English ballad style, and her brain emanations are published by Boosey, of London.

**A Truly Sad Case.**—Surely no sadder illustration of the dangers and difficulties of life, even when commenced under favorable auspices, could be found than the recent London police court story of Katherine Elise Chenoweth, a woman of thirty-eight, who presented a deplorable appearance, her faded and ragged clothes almost dropping off her body, which was attenuated by disease and want. She was brought up on remand to answer a charge of begging. The accused, who cried bitterly as she stood before the dock, was taken into custody for asking for alms to get back to Torquay, her native place. A constable had seen her wandering about the streets of London for some days prior, and noticed that she was so very ill and emaciated that she could scarcely walk. Latterly, she said, she had slept in a Westminster common lodging house. Mr. Thomas Ryan, the missionary attached to the court, said the history of the prisoner was a very sad one. For three years she was a student of the City of London School of Music, and at the Royal Academy in 1874 she was second for the Mendelssohn scholarship. Afterward she was a distinguished pupil at the conservatoire at Berlin. On her return to England she gave piano recitals on her own account, and earned large sums as a teacher of music. He held a letter from a clergyman near Bristol, in whose family she once lived as governess, speaking highly of her capabilities, and giving particulars of her family, who he understood were very well off, and had large businesses. Accused had told him that a few years ago she was head music mis-

dress at a salary of 70 guineas a year and everything found at a high-class ladies' college at Barnes, and that while there she lost her sweetheart, to whom she was shortly to be married. He was a captain in the merchant service, and was swept overboard and drowned in a gale. This so preyed on her mind that she took to chloral, and afterward to drink. She became very ill, and, going wrong in her head, was removed to an asylum. There the medical superintendent, learning her history, was most kind to her, and on her discharge gave her good clothing which had belonged to his daughter. Defendant alleged that it was stolen from her in a lodging house and rags left in its place. At any rate she had fallen lower and lower, and latterly picked up a precarious livelihood by playing the harp and singing with a man outside public houses and presiding at the piano at harmonic friendly meetings held in low class taverns. Physically and morally her condition had become so bad that it could not well be worse, but if his worship would send her to the workhouse infirmary he would eventually get her in a home and see what could be done to reclaim her and once more lead her to a reputable position. The justice asked the woman whether she would go with the missionary and the policeman to the workhouse infirmary. Defendant (sobbing): Oh yes, sir, for I am in a dreadful state. I have sores all over me through blood poisoning. As the unfortunate woman left the court she begged that she might have a cup of coffee, as she could not eat the gruel offered her at the House of Detention. Before leaving she signed the pledge in the waiting room. Truly a sad story, and if true deserving not only sympathy but practical aid.

### The First Grünfeld Concert.

THE first concert of Alfred Grünfeld, the pianist, and Heinrich Grünfeld, violoncellist, took place last Friday evening in the new concert hall of the Madison Square Garden. The following heterogeneous program was presented:

Sonata, A major, op. 69, for piano and 'cello.....	Beethoven
Allegro ma non troppo—scherzo—adagio cantabile—allegro vivace.	Alfred and Heinrich Grünfeld.
Andante favori.....	Beethoven
Impromptu (variations), B flat major.....	Schubert
Alfred Grünfeld.	
Second part from the concerto.....	Molique
"La Cinquantaine".....	Gabriel-Marie
Guitarre.....	Moszkowski
Heinrich Grünfeld.	
Rhapsodie, B minor, No. 1.....	Brahms
Romanze, D minor.....	Schumann
"Träumerei".....	
"Isolde's Liebestod".....	Wagner-Liszt
Alfred Grünfeld.	
Etude from op. 35.....	Chopin
Lullaby.....	Schumann-Davidoff
"Vito".....	Popper
Heinrich Grünfeld.	
"Caprice sur en thème d'Alceste".....	Gluck-Saint-Saëns
Menuetto, op. 31.....	
Mazurka, G minor, No. 2.....	Alfred Grünfeld
Rhapsodie Hongroise.....	
Alfred Grünfeld.	
Accompanist, Mr. S. Kaschosa.	

The Knabe piano used at all Grünfeld concerts.

If the above program is not a symmetrical one, it is at least calculated to test the capacity of the newly appearing artists, and together they gave a delightful concert, as the large and decidedly representative audience testified to by the frequent and unfeigned genuine applause. The talents of the Grünfeld brothers come well within the categories of amiable geniality and dazzling brilliancy, and the pianist, whose individuality is the most pronounced, is a virtuoso of the first rank, whose limitations, if they are well defined, render his work all the more sharply characteristic. The beautiful and ever fresh Beethoven sonata in A, from the five 'cello and piano sonatas, was played with all due attention to harmonious ensemble and with a smoothness that was admirable. It was a solid and musical performance throughout. When Alfred Grünfeld reappeared to play his first group of soli it was evident at once that he had the sympathies of his auditors.

As if to repudiate the idea that he is not at home in the classics he played Beethoven's "Andante Favori" in F with the utmost repose, and the Schubert impromptu (variations in B flat) was delivered with all the naïveté and finish these eternally fresh and spontaneous musical cabinet pictures require. Mr. Grünfeld's conception of the Brahms rhapsody in B minor (one of the most remarkable of his later works) was not so satisfactory as could be desired, for the tempi appeared hurried, but it was a bold, masculine performance and one that merits mention for its robust tone throughout.

He also played Schumann's "Träumerei," and made a most effective thing of it by his management of tone and pedal effects. The Liszt-Wagner number was superbly played and was so warmly applauded that the pianist had to respond with a very effective paraphrase of his own of some Schubert *Lieder* ("Wohin?" and "Die Forellen"). Later in the evening he played the Gluck-Saint-Saëns caprice and some charming trifles of his own, the Hungarian rhapsody, in particular, so tickling the fancy of

the audience with its clever imitation of the cembalo that amid cheers Mr. Grünfeld consented to give his version of "The Fledermaus" waltz, which he did in an absolutely unapproachable manner. His technic is beyond cavil and his octave playing phenomenal, and with all his enormous command of tone he has the most piquant touch imaginable. This was apparent in his scale and passage work. He was more than aided by the noble Knabe concert grand piano he played upon, from which he coaxed the most crystalline tones and the stormiest of *fortissimos*. The smoothness of scale and the carrying quality of the instrument were commented upon by all present; in fact it was a signal triumph for the house of Knabe & Co. Mr. Heinrich Grünfeld also came in for his share of the applause by his artistic handling of his instrument. He is a sympathetic player, with a musical but not large tone, and his solo work is ever graceful and refined. In response to an overwhelming encore he played in a most poetic fashion an arrangement of Chopin's C sharp minor etude (transposed to D minor). In fact, the Grünfeld brothers, by their undoubted musical gifts and interesting personalities, made a deep impression on their auditors and their success was instantaneous. They were to have played their second concert last night at the same place. The new concert hall is a decided acquisition to our recital halls, for it is very pretty, commodious and cozy and the acoustics singularly good.

### The New York College of Music.

COLLEGE BUILDING, 128 AND 130 EAST FIFTY-EIGHTH STREET.

THE following are the officers and faculty of the New York College of Music, Alexander Lambert director.

Everett P. Wheeler.....	President.
Morris Reno.....	Vice-President.
Alexander Lambert.....	Director.
Latham G. Reed.....	Secretary.
Otto Rother.....	Treasurer.
Miss Lizzie Farrell.....	Assistant Secretary

Piano Department—Alexander Lambert, director; Louis Oesterle, D. M. Levett, Florian Oborski, Barend Gerbig, Gustav Lévy, Dirk Haagmans, Alice K. Hore, Wm. M. Semnacher, Helene Rademacher, Whitney Coombs and assistants.

Vocal Department—Mrs. Fursch-Madi, principal; Carl Prox, Whitney Coombs and Gustav Lévy.

Vocal Sight Reading Department—F. Damosch.

Violin Department—Henry Lambert, S. Saenger and assistants.

Violoncello Department—Adolf Haridegen and A. Hoch.

Harmony, Counterpoint, Composition, Instrumentation—C. C. Mueller, Dr. S. Austen Pearce.

Organ Department—Dr. S. Austen Pearce.

Lectures on History of Music—W. J. Henderson.

Chamber Music Department—Under the personal supervision of the professors.

Harp Department—Miss Mathilde Pastor.

Wind Instruments—Soloists of the New York Symphony Society.

String Orchestra—Alexander Lambert.

Operatic Department—Carl Proxe.

German Language—Prof. S. Oettinger.

The New York College of Music is the only building erected in the city of New York for musical education only. It has no superior and is in every way equal to the foreign conservatories of Vienna, Berlin, &c. The building is large and commodious and has a commodious concert hall attached.

It has a large and able corps of professors, under the personal supervision of Mr. Alexander Lambert, the director.

Mrs. Fursch-Madi is the head of the vocal department and teaches exclusively at the college.

The college had an attendance of 534 students during the scholastic year 1890-1, represented by the following States:

California.....	4	Missouri.....	4
Canada.....	3	New York State.....	297
Colorado.....	6	New York city.....	75
Connecticut.....	22	New Jersey.....	15
District of Columbia.....	8	Ohio.....	28
Illinois.....	11	Pennsylvania.....	7
Kansas.....	10	Rhode Island.....	8
Kentucky.....	4	Texas.....	1
Maine.....	7	Utah.....	3
Massachusetts.....	17	Vermont.....	4
Michigan.....	5	Virginia.....	

The increase of pupils is very large since the opening of the new building—far beyond all expectations.

During the ensuing year partial scholarships will be issued to talented and deserving pupils who cannot afford to pay the regular charges of the college. The privilege of reduced rate will be discontinued at the end of any term, when in the judgment of the teacher and director the diligence of the pupils does not warrant its continuance.

Director Lambert can conscientiously be proud of the success of the New York College of Music.

The new building of the New York College of Music, just completed at Nos. 128 and 130 East Fifty-eighth street, opposite the Liederkrantz Club, will prove of interest to the musical public.

The building is 40 feet front and 100 feet deep. The front, which is of brick with stone and iron trimmings, is quite imposing.

A wide flight of steps leads to the main entrance and the various offices and recitation rooms, which occupy the

three upper stories, while the main music hall, on the ground floor, is reached by a broad entrance way over 14 feet wide and on the street level. This hall, which is 38 by 80 feet, with ample stage and dressing rooms, &c., is beautifully domed and is certainly one of the prettiest and safest little concert halls in the city.

### Music in Berlin.

ORCHESTRAL CONCERTS—(Continued).

OLDER by several decades, if not so popular, are the subscription concerts given by the members of the Royal Opera House orchestra. Humidly sandwiched in between the regular opera performances (which, with the exception of an occasional legal holiday, are given daily), these concerts can hardly be expected to be quite up to the highest standard. As at Vienna, the musicians are over-taxed, and although the performance of a symphony is a welcome change from the drudgery of daily routine, they have neither time nor patience to submit to the number of rehearsals necessary to do away with some of the slam-bang business more or less connected with all operatic performances. Besides, there is no unity of action. The conductors alternate in the leadership of these concerts, and thus neither Kahle nor Sucher has the band under perfect control. And then the acoustic properties of the house are by no means improved by placing the whole orchestra on the stage, as is done here; worst of all, however, is the fact that the wind instruments are of various makes and in consequence rarely, if ever, of absolute uniformity of pitch. And the brass will be so obstreperously brazen at times. And those kettledrums! That terrible remnant of Turkish janissary music! I bear unmitigated grudge against this barbaric instrument—barbaric according to present usage at least. And I am sure the kettledrum entertains equally as great an abhorrence for the average composer and conductor; for surely of all orchestral instruments none is more misused and abused. Not enough that they often are employed without apparent cause or artistic justification in the original key. The modern composer goes a step farther and has his "kettlist" change the pitch of his drums almost constantly; it were sad, indeed, to miss the dulcet, soul soothing vibrations of this "fearful and wonderful" instrument if for ever so short a passage for full orchestra!

As a matter of fact I dare say that three-fourths of the kettledrum notes could be omitted as a rule without one particle of detriment to the respective compositions, but, on the other hand, with a vast gain as to genuine, unalloyed euphony. The classical writers even, Beethoven not excepted, were in this respect guided more by habit and custom than by artistic instincts. This may sound sacrilegious, but anyone endowed with a fine discriminative ear can convince himself by paying particular attention to this subject for a while. But as Beethoven by dint of genius expanded instrumental music into fathomless depths and unmeasurable heights, thus he also extended the means of musical expression. Take, for instance, that most remarkable B flat tremolo for the kettledrum in the return episode of the first movement of the B flat symphony. This thrice recurring tremolo on the third of the F sharp dominant chord, which by way of enharmonic exchange at last merges into that magnificent B flat organ point, is most characteristic of that peculiar sense of suspense which the return to the original theme should create with the listener. It's a stroke of genius. Numberless such and similar instances could be cited, a proof that if properly applied the kettledrum could forsooth be a "wonderful" instrument without necessarily being a "fearful" one.

What makes matters worse is the lack of attention paid to this *Aschenbroedel* by the average conductor. Whether the orchestra have seventy-five or forty men it matters not; the "kettlist" will pound out his *forti* and *fortissimi* just the same. Whether the string tone be strengthened by reeds or brasses it matters not; the most important notes of the score—those of the kettles—must needs stand forth in bold relief against the insignificant background of the remainder of the orchestral volume. By habitually submitting to this outrage on our aural sense, as well as on our refined instincts, man has become accustomed to it to such a degree as to thwart the fine perceptions of even a Hans Richter, admirable conductor that he is. Of all kettledrum pounding that perpetrated at the Vienna Philharmonic concerts takes the golden medal, the more so since the instruments used there possess considerably more of the kettle than of the drum quality. Richter, when approached by me on the subject, did, however, admit that his man was overanxious at times.

The same can be said of the barbarous treatment which the trumpets of the old period (without valves) receive at the hands of most conductors. The composers of that period are not at all to blame; they had but the natural tones of the instrument at their disposal, and they made the most of them; but it belongs to the province of the conductor to check the impetuous trumpet player in such a manner that his tones blend beautifully with the rest of

the orchestral sound volume. Character of composition, size of orchestra, and size as well as acoustics of hall, are factors which must be well considered in this as in many other bearings. If not, the trumpet tones in a thinly scored Haydn symphony are, for instance, comparable to angular lines of scarlet hue drawn lengthwise over an oil painting. The performances of the Boston orchestra under Gericke were indeed fine specimens of discreet treatment of basses; but as it seems to be the lot of all mortals to be more or less one-sided, his readings of modern works, which treat the brass choir as an independent factor, with melodic possibilities, lacked that soul stirring quality of powerful sonority which the composers had intended.

But I am neither writing a treatise on instrumentation nor an essay on the much underestimated art of conducting; my nerves have been shocked so often, however, and the resultant grudge against the kettledrums and all sorts of conductors have reached such alarming proportions that I seized this opportunity to unbuckle myself. If the concerts of the Königl. Kapelle for reasons aforementioned are not what they might be, they nevertheless present one redeeming feature—they bring progressive programs. Not only that Liszt, banished though he be from the Philharmonie by Von Bülow, meets with a hearty welcome here, these concerts are also noticeable for their number of novelties of contemporary writers, which gains for them the sympathies of all progressionists in the German capital. They furthermore, in conjunction with the vocal forces of the opera house, give two or three choral concerts annually; and I am glad to say that never before have I heard the choral symphony better sung than right here. Splendid attack, excellent tone quality in the highest regions, fine phrasing and shading, these and others were some of the fine features of this particular performance. It evidently was a labor of love with the otherwise over-worked singers and musicians, and it accordingly had that peculiar ring of enthusiasm to it which only conviction and perfect control of the task can engender. The same can be said of a performance of Beethoven's "Missa Solenne," which I heard here for the first time.

I hear that young Weingartner is to have charge of some of the subscription concerts this coming season; to judge by some of the results already achieved by his efforts I may in due time be able to report more favorably, and I shall be very glad to do so. So much is certain, that Berlin does not possess another such an efficient body of finely educated musicians as the Königl. Kapelle certainly is, and I am sure that, with the proper magic wand to guide them, their work, in course of time, will place them where they ought to be, i. e., at the head of all similar combinations in the city of Berlin.

F. X. ARENS.

CHARLOTTENBURG, October 2, 1891.

### A Great Singer's Suicide.

MRS. WILT, who lately committed suicide at Vienna, by precipitating herself from the fifth story of the house in which she resided, must have been one of the most extraordinary singers that in modern times had appeared upon the lyric stage. She occupied for twenty-five years the post of leading prima donna at the Imperial Opera House of Vienna. When her marvelous voice began to fail, some ten years ago, she left the stage, and only appeared thereafter in concerts or in performances for the aid of some charitable object.

An American gentleman of my acquaintance, who is a thorough musical connoisseur, told me that he had often heard her toward the close of her career. He described her voice as simply phenomenal, and surpassing any other he had ever heard. It was a powerful dramatic soprano, with all the lightness and flexibility of vocalization possessed by Adelina Patti. So vast was its range that she could sing one evening the "Queen of the Night" in the "Magic Flute," and the next "Azucena" in "Il Trovatore." On one occasion, after she had definitely quitted the stage, she appeared at a benefit concert at Salzburg, her selections being "Ocean, thou mighty monster," from Weber's "Oberon;" the mad scene of "Ophelia," from the "Hamlet" of Ambrose Thomas, and "Il Bacio," by Arditi, singing all three in incomparable fashion.

But for one drawback her career and her fame would probably have been world wide. She was very plain and she lacked distinction, her appearance in later years having been that of a good, solid German housewife. She delighted in doing her own housework, and there is a story extant as to how an impresario once called to see the famous prima donna with intent to offer her an engagement, when he found himself confronted by a stout, elderly woman, who was engaged in scrubbing down the stairs.

"Can I see Mrs. Wilt?" he asked politely.

"What do you want with her?" made answer the elderly female, scrubbing away meanwhile as though her life depended on the completion of her task.

"I want to see her on business; pray take her my card and ask if I can see her."

"Wait a bit," and the scrubbing process went on more vigorously than ever. The manager grew impatient. "But, my good woman, I cannot stay here all day. Leave your

work for a moment and bring me an answer from your mistress."

"Just wait till I have finished this last step."

So the impresario was forced to possess his soul with patience till the scouring process was completed. Then the industrious worker rose to her feet, pulled down her rolled up sleeves, wiped her hands, and remarked: "Well, what have you to say to Mrs. Wilt? I am Mrs. Wilt."

Of late years she had evinced symptoms of mental derangement, and these within the past few months became so aggravated and threatening that her family decided upon placing her in an asylum. How she learned this fact is not known. But on returning the other day from a walk she went upstairs to her own room, took off her bonnet and wrap and gloves, disposed them neatly on the bed, and then she ascended to the highest story (the fifth) of the house, opened a window and flung herself from it headlong. She was instantly killed. And so in melancholy fashion ended the brilliant career of a great singer.—Philadelphia "Telegraph."

### Mrs. de Gebele-Ashforth.

THAT excellent artist teacher, Mrs. de Gebele-Ashforth, resumed her instruction in the art of singing this month and already has all of her hours filled. Mrs. Ashforth has the peculiar knack of imparting her knowledge of the artistic use of the voice to her pupils, who really merit what is said of them: "She is an Ashforth pupil—she must sing." An exchange describing Mrs. Ashforth's concert at Chickering Hall last May very truthfully says:

I had heard Mrs. Ashforth spoken of as a very successful singing teacher, but of her actual work had little or no knowledge before the occasion referred to; hence what I heard was in the nature of a surprise. It is hardly necessary for our American girls to see a Marchesi or a La Grange in Paris when they can find an Ashforth in New York. She is of course fortunate in being able to select from a long list of pupils so large a number of really beautiful voices, but only careful and excellent schooling could have produced such excellent results. Setting aside Miss Katharine Hilbe, the fine soprano of St. Patrick's Cathedral, and a singer of experience from whom we would naturally expect fine work, the singing of most of the ten or twelve pupils who appeared was that of artists, who need not hesitate to present themselves before critical audiences as such. Not that the work was perfect, but amid so much excellence it would be folly to pick flaws. What is of most importance was the careful, natural and artistic development of the voice; and for this, as well as the good execution and finish shown in many cases, Mrs. Ashforth is deserving of high praise. When one considers the vocal butchery practiced by so many teachers of more or less reputation one feels that it is difficult to overestimate the importance of such a pupil's recital. The fact that a number of the best of our singing teachers rarely if ever give recitals of their pupils is of course one reason why a performance like this stands forth with so much prominence, which does not detract from the credit due Mrs. Ashforth. The lady was in former years herself an operatic artist of great ability and distinction, and her experience is doubtless of much assistance to her in her teaching.

### We Want Opera Comique.

WHILE Mr. Aronson, Mr. French and the Bostonians have been paving the way for the eventual essay of bona fide opera comique in this country by their recent productions, a movement having a similar object in view has been started in a quiet and unostentatious way by a group of prominent New Yorkers in society.

Opera comique in the European—and more particularly in the French—sense of the term is in the air. Nor is it at all unlikely that ere many weeks have passed we may see it established in more than one New York theatre.

Dr. James Reck, a conductor of repute and experience, has for some time past been engaged in organizing a series of opera comique matinees under the auspices of a number of the social leaders of this city. A circular embodying the aims and objects of the projected venture has been issued to about two hundred of the fashionables, and encouraged by the favorable replies received from Mrs. Astor, Mrs. Cornelius Vanderbilt, Mrs. William C. Winthrop, Mrs. W. Wetmore Cryder, Mrs. Brockholst Cutting, Mrs. Robert L. Cutting, Mrs. Elbridge T. Gerry, Mrs. George B. de Forest and others, who have expressed their warm sympathy with his plans and promised or paid up subscriptions to help it to success, Dr. Reck assures me that there seems more than a hope we shall soon have opportunities of hearing some of the most popular and dainty works in the opera comique repertory performed by a band of competent musicians and sung by singers trained in the school of Auber, Adam, Boieldieu, Hérold, Halévy and Delibes.

It is proposed to make these tentative performances rather exclusive, subscribers for a series of possibly eighteen matinees only being admitted.

The details of the scheme, however, have not yet been definitely settled. An advisory committee, including Mr. Nicholas Fish, Mr. W. Wetmore Cryder, Mr. Edward R. Johns, Mr. R. Cutting and Mr. James W. Gerard, has been formed to discuss ways and means, while a sum of money, constituting a nucleus fund, has been lodged at a bank on behalf of the first subscribers.

Among the works which may be heard if the undertaking is responded to with sufficient warmth to justify it are Herold's "Le Pré aux Clercs" (perhaps the most typical of all opera comiques) and "Zampa," Halévy's "L'Eclair" and "Les Mousquetaires de la Reine," Ambroise Thomas' "Le Caid," Nicolli's "Merry Wives of Windsor," Boieldieu's "Dame Blanche" and "Marie," Auber's "Diamants de la Couronne," Delibes' "Le Roi l'a Dit" and perhaps Messager's Paris success, "La Basoche," which, after a brilliant run at the Opéra Comique, is shortly to be tried by Mr. D'Oyly Carte in London.

Opera comique, in the dainty and delicate form it wears abroad, has not had a serious chance in this country. We have had plenty of grand opera and burlesque and what is misnamed comic opera, but the more romantic and graceful works so familiar and popular in Europe are still virtually unknown here.—Herald.

Kneisel.—The program arranged for the first of the four Kneisel Quartet Club concerts at Sherry's new concert hall on Friday, November 6, is as follows: Quartet in C major (Koechel, 465; Peters, 17), Mozart; second movement from quartet in D major, Tchaikowsky; quartet in G major, op. 111, new (first time in America), Brahms.

### The Philosophy of Music.

BY G. BERTINI DEWIER.

Part II.

(Concluded.)

Then, if other tones possess some of the qualities of a noun, may they not be also regarded as nouns? Most assuredly—particularly where they harmonise with the tonic; therefore E and G may at certain times be regarded as nouns, but we are to determine this always by the context.

In determining the quality of each tone we must take into consideration what other tones belong to the same species. C, E and G belonging to and forming the tonic chord, and being each related to the other in the most intimate manner, we can arrive at no other conclusion than to regard E and G as secondary nouns and C, the fundamental, as the primary noun, the latter being the most important interval.

Having established the fact that the tones on the first, third, fifth and eighth degrees of the scale are nouns, we will now proceed to the consideration of the verbs.

Continually bear in mind that every tone in the scale bears the same relationship as a word in language; and we must consider each tone, first, according to the rules of musical theory, and, second, arrive at its grammatical form judged from its essence or quality.

What is a verb? Grammarians say it is any word expressing "action or motion;" that the verb "affirms, declares, commands."

What tone in the scale expresses more motion or action than the one on the fifth degree? It is the fundamental tone to the dominant harmony, and well named dominant, because it dominates over and controls all the others. It commands them to follow whithersoever it leads. It is the point of "action," the centre of "motion;" neither melodies nor harmonies can rest on this tone, but must proceed onward to the period, the point of repose, the tonic. Upon this degree, therefore, we build our dominant chord, the most powerful in the whole series of tones. The same consideration must logically enter into its component parts; that is to say, that primarily considered, if G is a verb so also are B, D and F.

We do not claim that either G, B, D or F are always and under all circumstances regarded as verbs; the context or adjoining notes must influence and determine this. Although G primarily (as the fundamental of the dominant) is regarded as a verb, it may nevertheless partake of the qualities of a noun if it stands as the fifth to the tonic; or F, if no longer the seventh to G, becomes a fundamental (as F, A, C), and in that case it becomes an adverb.

Therefore we conclude that when any tone enters into the dominant seventh chord it is to be regarded as a verb. Hence we have obtained—

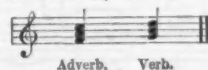
Nouns out of C.....	C	D	E	F	G	A	B	C
Verbs out of.....								
And an adverb.....								
And the scale.....	C	D	E	F	G	A	B	C

is now supplied with "parts of tonality."

We notice A as being the only adverb, but F and C may partake of the qualities of an adverb. Let us ask what is an adverb.

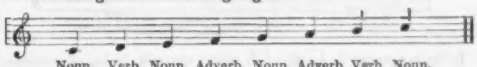
The grammars say "it is a word used to modify the sense of a verb, participle, adjective or other adverb, and usually placed near it."

If an adverb is used to modify or qualify another word, then the tone A, being the subdominant, must possess these qualities; for the chord F, A, C (in the natural scale) is, as its name implies, "sub," under, dominant; its very nature is to modify the power of the dominant (or verb); it is subordinate to it, exercises a qualifying influence over the verbal chord, G, B, D, and, like its adverbial progenitors in language, is "placed near it," as—



Adverb, Verb.

We have now obtained a basis for a strict grammar of music, having secured for each tone the same powers that exist in the grammar of language.



Noun, Verb, Noun, Adverb, Noun, Adverb, Verb, Noun.

The most important elements in English grammar are its nouns and verbs; all the others are considered "auxiliaries."

The most difficult part of our problem lay in positively determining upon these two principal "parts of speech" in music, the noun and the verb; for it is no difficult task to assign the properties or qualities contained in the auxiliaries, the article, adjective, pronoun, participle, preposition, conjunction and interjection, which has been briefly demonstrated in a previous article in this journal, but more thoroughly demonstrated in my work entitled the "Grammar of Music" shortly to be published.

I trust I have not wasted my time in pursuing any "phantoms" or chimerical ideas respecting this matter. I feel my own littleness in grappling with a subject of such magnitude, and I sincerely hope that this article may awaken someone better qualified than myself to pursue

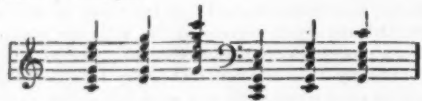
this subject further, and I trust any who are interested in educational reforms will aid me in the expression of their ideas, set me right if I am wrong, and thus open up a new path that may lead to greater results, larger developments and better educational facilities for the study of the divine art; for somehow I am possessed with the ideas herein presented and with a keen desire to follow them out to their logical conclusion.

### The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

#### VII.

**TRIADS** and other chords in five parts in close harmony, which on the old keyboard cannot possibly be struck together, can be played on the new keyboard; example:



By this means the composer is enabled to give his pieces a fullness of sound such as has been unattainable until now. The calm, rich swell of such triads of five parts and similar chords produces quite novel effects of harmony. The same holds true with respect to chords in diffused harmony:



which, when played without the disturbing effect of the arpeggio, are distinguished by a peculiar charm of concordant sound. In the same manner scales in tenths can be performed with one hand, and with facility, as well as tied octaves, in the manner as sixths are played on the old keyboard. The fingering,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , can also be applied to the repetition of octaves.

Even scales in sixths for either hand can be played without interrupting the legato.

The possibility of binding is one of the most important features of the new keyboard, and, in addition to numerous circumstances that shall be discussed later on, the increased power of stretching chords contributes the greatest share toward attaining these results. Particularly the polyphonic performances are benefited by this; one is no longer compelled to use the thumb in so constrained a manner as in cases like the following:

Janko Keyboard.



Such passages as the following, taken from one of Bach's organ fugues with pedal, can be played well legato on a piano with the new keyboard:

BACH.



It being possible to stretch wide chords it is, of course, all the more easy to play passages in which the arpeggio is prescribed by the composer. Here, too, the new keyboard has the advantage over the old one. The intervals can be far more easily compassed by one movement of the hand.

CHOPIN.



There are many passages whose chords should not be

played arpeggiando, but yet it is indicated. The composer intended these chords to be unbroken, but had to place subsequently the sign of arpeggio before them, because nobody was able to play them differently. Possibly, also, the theme in Schumann's "Symphonic Studies" comes under this class. Arpeggio is indicated in those passages, and in none but those, in which the performer is compelled *noles volens* to play arpeggio. In the same work can the following arpeggio passages on the old keyboard only be played by passing the thumb under, but on the new keyboard they do not require it.

SCHUMANN.



Beyond a certain extent long chords cannot be properly styled arpeggios, when the intervals are so wide that the thumb in passing under is no longer able to connect them, and the notes must be taken successively by skipping.

TAUSIG.



On the new keyboard the two hands can easily touch the widest chords without skipping or passing the thumb under.

### HOME NEWS.

**Chicago.**—Antonio Galassi, the well-known baritone, sang last Friday and Saturday in Theodore Thomas' Chicago Symphony concert and scored a great success. He sang an aria from Gluck's "Paris and Helene" and "Wotan's Farewell" from the "Walküre." The artist is engaged for quite a number of concerts. He sings in Columbus next Tuesday, then in several concerts with Nordica, and will be the opening attraction of Mr. Damrosch's Sunday evening popular concert, November 15.

**Phila May Concert Company Dates.**—The dates for the week of Miss Phila May's concert company, Louis Miller manager, are: Lebanon, N. H., this evening, and Windsor, N. H., to-morrow evening.

**Tableaux and Music.**—The program for the Kunstlerfest to be held at Music Hall, Fifty-seventh street and Seventh avenue, on Tuesday evening, November 3, has been completed. Among the features will be the full Liederkreis and Arion choruses, under the direction of Heinrich Zöllner and Mr. Van der Stucken.

The first tableau will be "Goethe Apotheosis," arranged by H. Baerer. It will be followed by promenade music and a quadrille. The second tableau will be "Goblin," by Fred. Marshall, followed by a waltz. The third tableau, "The Angels' Serenade," by Walter Satterlee, will represent a scene in a cottage. During this tableau Miss Hallenbeck will sing behind the scenes, accompanied by Mr. Reinhold. It will be followed by the minuet à la Trianon, led by Marie Antoinette.

Percy Moran has arranged the fifth tableau, which will represent "Diana." In the tableau of S. Wells Champney, Miss Maud Morgan will personate "St. Cecilia." Her choir of angels will include the Misses Whitman, Mrs. Percival Knauth, Miss Irma Keppler and Mrs. Th. Hellman. A harp concert by Miss Morgan and her pupils will precede the tableau.

The other tableaux will be "Priscilla and John Alden," by C. T. Turner; "A Velasquez," by Prof. W. M. Chase; "Artist's Studio," by Joseph Keppler, and "A Garden Party in the Eighteenth Century," by Leon Moran.

The Kunstlerfest will be a festival similar in character to those arranged by the Artist Guilds at Munich, Düsseldorf, Vienna, Berlin and other centres of art. The proceeds will be used, first, to settle an old debt incurred by artists at the Centennial celebration; and, second, toward the erection of a Goethe monument in New York. The floral decorations will be furnished by Siebrecht & Wadley, and the music by the Hungarian Band and Philharmonic Orchestra. Carl Marwig will arrange the fancy dances.

**Mulligan.**—W. E. Mulligan's first organ recital will be given at St. Mark's Church, Second avenue and Tenth street, on Tuesday, November 10, at 8 p. m. He will play compositions by Guilmant (sonata No. 2), Tours, Batiste, Salome, Lux, Bach (toccata and fugue in D minor), and Lemaigre.

**Nikisch.**—The program for the first concert of the Boston Symphony Orchestra this season, next Tuesday,

November 3, at Chickering Hall, is as follows: Overture "Benvenuto Cellini," Berlioz; aria, "Ah Perfido," Beethoven; prelude, adagio and gavotte for strings, Bach; aria, "Tannhäuser," Wagner; symphony in E flat (Rhenish), Schumann. Lillian Nordica will be the soloist—her first appearance in New York this season.

**Dayton.**—The 148d recital of the Dayton Conservatory of Music, W. L. Blumenschein director, took place October 16, with the following program:

Chromatic fantasia.....	Bach
Romanza, op. 26, No. 2.....	Schumann
Novellette, op. 99, No. 9.....	Schumann
Mrs. Ella J. Kneisly.	
"Thou standest near".....	Hollaender
Miss Anna Eckley.	
Melodie, op. 16, No. 2.....	Paderewski
Valse brillante, op. 13.....	E. Moor
Mrs. Kneisly.	
"Oh, could it remain so!".....	Rubinstein
Mr. Henry C. Stillwell.	
"Jupiter" symphony.....	Mozart
Two pianos; eight hands.	
Mrs. Kneisly, Miss Hyers, Mr. Hurlburt, Mr. Blumenschein.	

**The Music Club.**—Members of the Music Club are respectfully notified that a meeting of the club will be held at the club rooms for the election of officers and governors, as provided by the constitution, on Saturday evening, October 31, at 9 o'clock.

Polls will be open on that evening from 9 o'clock to 12.

Only candidates who have been duly posted are eligible for election.

Members are to be congratulated on the favorable prospects for the coming season.

**Miss Kackley Returns.**—Miss Anna Reid Kackley, the talented young soprano, who has been studying with Marchesi in Paris, returned home to Indianapolis Monday of last week for a short visit. Miss Kackley, it will be remembered, sang with great success at the Indianapolis Festival under Theodor Thomas several seasons ago. She will only sing once in public while on this visit, at the opening of the Flower Mission Fair, November 3, in Tomlinson Hall, Indianapolis.

**Sternberg Concertizing.**—Constantin Sternberg, the well-known pianist and composer, has played three times in Detroit, and in Eastern Bethlehem, Mercantile Club in Philadelphia, in Wooster (Ohio) University, and in Massillon, Ohio; also at the Peabody Institute, Baltimore, where he made a decidedly favorable impression, the "Sun" of that city calling him a true musicianly pianist—a rare thing in these days of empty virtuosity.

**First Infantry Musical Festival.**—The first concert of a musical festival under the direction of Prof. J. Hecker, the bandmaster of the First Infantry of Chicago, was given October 20, and the second concert takes place to-morrow evening at the Auditorium. Professor Becker's talented children participated.

**Stasny's Program.**—At his piano recital in Bumstead Hall, Boston, Tuesday evening, November 3, Mr. Carl Stasny will play the Bach-Tausig toccata and fugue in D minor; Beethoven's andante in F; Schumann's "Etudes Symphoniques"; Henselt's "Dors tu ma vie?"; Chopin's mazurka, op. 41, No. 4, nocturne, op. 62, No. 1, and polonaise, op. 53; Schubert-Liszt "Du bist die Ruh" and Liszt's "Rhapsodie Espagnole."

**Miss Tempest's Accident.**—The audience at the Casino was disappointed at both performances on Saturday by the non-appearance of Marie Tempest in "The Tyrolean."

Last Friday evening, as Miss Tempest was leaving the stage, at the close of the first act, she slipped and fell heavily to the floor. When picked up she was partially unconscious, but she was able to go upon the stage again for the next act. During the evening she complained of a severe headache and of feeling dizzy.

The little actress is endowed with plenty of pluck, and nobody in the audience knew that she was suffering. When the curtain fell, however, Miss Tempest dropped to the stage floor unconscious. There was excitement behind the scenes. Physicians were summoned and the actress was removed to her rooms at the Hotel Marlborough.

As nothing was heard from her on Saturday it was supposed that she was better. Fifteen minutes before the curtain rose, however, a note came from Miss Tempest's physician saying that his patient was suffering from "concussion of the brain," and that he did not know when she could appear again.

Madge Yorke was at once notified that she must appear in the character of "Adam" in the piece. Miss Tempest's suits were under lock and key, and Miss Yorke was compelled to sing the part clad in her Tyrolean costume. She did it very acceptably, however.

**Chicago Conservatory Faculty Concert.**—Last Thursday evening the faculty of the Chicago Conservatory, Samuel Kayser, director, gave a concert at Central Music Hall, at which Mr. W. H. Sherwood covered himself with glory.

**Mrs. Anna Burch in Philadelphia.**—Mrs. Anna Burch, the popular young soprano, sang with great success at the Marine Band concert in Philadelphia last Saturday night.

**George Werrenrath.**—George Werrenrath, the well-known tenor and vocal teacher, has resumed his professional duties at his residence, 588 Throop avenue, Brooklyn.

**Miss Abresch's Concert.**—Miss Anna Abresch, pianist, gave a concert last Friday night at Brighton Heights Seminary with the assistance of Mrs. Ernest Urchs, soprano, and Adolf Hartdegen, 'cellist.

**Miss Amy Fay's Announcement.**—Miss Amy Fay, recital pianist, author of "Music Study in Germany" and trainer of teachers and serious students, will receive a few pupils in the celebrated Deppe method or "Aesthetics of the Piano," at her rooms, 33 West Thirty-first street, New York.

For the superiority of this method above all others in bestowing ease, brilliancy and dash, together with poetry, refinement and finish, Miss Fay refers with confidence to the enthusiasm of the audience and the indorsement of the New York press over the exquisitely artistic performance of her child pupil, Laura Sanford, aged ten years, on the occasion of Miss Fay's matinee at Chickering Hall, June 3, 1891.

**Nebraska.**—Last Friday evening a lecture piano recital was given by Mr. William Leonard Gray at the Nebraska Conservatory of Music, O. B. Howell, director, with the following program:

FIRST CLASSICAL PERIOD.	
French suite in E major.	Bach, 1685-1750
Prelude and fugue, C minor.	
SECOND CLASSICAL PERIOD.	
Rondo in A minor	Mozart, 1756-91
Sonata, op. 27, No. 2.	Beethoven, 1770-1829
ROMANTIC PERIOD.	
Andante and rondo capriccioso, op. 14.	Mendelssohn, 1809-47
Scherzo, op. 39, C sharp minor.	Chopin, 1809-49
Consolation in E major.	
"Danse des Gnomes"	Liszt, 1811-86

**The Liebling Amateurs.**—The Liebling Amateurs gave their sixty-second recital at Mr. Liebling's studio last Saturday afternoon, and played the following program:

Fantasia, "Impromptu," op. 6.	Moszkowski
Etude, op. 25, No. 7.	Chopin
Bolero.	Reinecke
Vocal, "The Garden of Roses"	Gabriel
"Pièce Rustique"	Moszkowski
Nocturne, op. 3.	Karganoff
"Minuet Antique"	Seeboeck
"Rossignol"	Liszt
"Dornroschen"	Bendel
"Au Printemps"	Moszkowski

**Harlem.**—The first morning séance musicale of the Harlem Philharmonic Society took place Thursday morning at the Young Men's Christian Association Hall on 125th street.

**The "Theatre Magazine."**—The "Theatre Magazine" will be issued only once a month hereafter. With this change from a weekly valuable features will be added that will make the "Magazine" an indispensable record of the stage.

**Mr. Lawton in Oratorio.**—Owing to Mr. Lawton's unqualified success in oratorio in Trenton last April, he has been re-engaged to sing the "Seasons" there next January.

**Miss Fannie Hartz.**—This excellent pianist has resumed her professional duties. Her address is Chickering Hall.

**It Will Adjoin the Casino.**—It was asserted last week that Mr. Henry A. Abbey's new theatre would positively be on the northeast corner of Broadway and Thirty-eighth street. A manager who professed to know said that the Goelet estate would build the theatre and then turn it over to Mr. Abbey. He said all the papers had been signed, and that the only question remaining to be settled was when work would begin on the house.

**Are Street Musicians Artists?**—Boston, Mass., October 21, 1891.—The question whether German street musicians are artists under the terms of the alien contract labor law is to be decided by the United States Circuit Court in this district in a case which had a preliminary hearing before Commissioner Hallett this forenoon.

The complaint sworn to by Daniel Muller was that Jacob Dick, of Boston, had brought into the United States by the steamer Westernland from Antwerp Daniel Muller, Jacob Muller, Peter Ichmerly, Jacob Eckhardt, Otto Pfeffer and Gustav Kehrein, against the statutes of the United States, they being aliens and coming here under a contract to labor. All the aliens named are minors, except Daniel Muller, the complainant.

It is claimed by them that they are under contract to play in a street band for 10 German marks per week, equal to \$2.50, and clothing and board. There was also an agreement with Daniel Muller that he should receive from Dick

a sum equaling one-eighth of all that was paid to the others, or about \$1.50 per week. It is said that the boys did not get their money from Dick, and when it was demanded he alleged that he had sent it to their parents in Germany, under an agreement to that effect. This explanation failed to satisfy them and the legal proceedings are the result.

**Chicago.**—The palace of music at the exposition, it is now expected, will stand on the great island formed by the lagoons and will be surrounded by a magnificent garden of flowers, 10 acres or more in extent. This location is desired by Theodore Thomas, musical director of the exposition, but has not yet been finally passed upon by the board of directors. The structure will measure 150 by 350 feet and cost approximately \$100,000.

**Church Choral Society.**—The Church Choral Society of New York will shortly inaugurate its fourth season under the musical directorship of Richard Henry Warren. The society announces three evening choral services with three preliminary afternoon services on the following dates: Preliminary service, Wednesday, December 16; first service, December 17; Wednesday, February 25, for the preliminary, and the following evening for the second service; the third and last service will be given April 27 and 28. For the first afternoon and evening Schubert's "Song of Miriam" and Saint-Saëns' "The Heavens Declare" will be given; for the second Dvorák's requiem mass, its first performance in America, will be offered, and H. W. Parker's "Hora Novissima," composed for the society, will be the program for the last of this interesting series.

**Master Hartmann's Concerts.**—Master Arthur M. Hartmann, a very talented young violinist, will give a concert at the New York College of Music Hall, 128 and 130 East Fifty-eighth street, November 5.

**WANTED.**—Tenor soloist, pupil of Randegger and Shakespeare, desires church appointment in New York city; good musician and sight reader; unexceptional references, testimonials and press notices. Address "Tenor" care of MUSICAL COURIER.

## FOREIGN NOTES.

**When They Sail.**—Jean and Edouard de Reszké, Mrs. Emma Eames and Jane De Vigne sailed for New York on La Touraine last Saturday. The choruses, comprising sixty persons, will sail on the City of Berlin from Liverpool. Miss Van Zandt, with her mother, also the Ravogli sisters, sail on the City of Paris.

Albani sails on the Teutonic on November 4, Lehmann on the Lahn November 10 and Valero on the Bourgogne November 7.

Patti and suite, together with Mr. and Mrs. Arditi, Novara and Fabbri, sail on the City of Paris on December 23.

**Jessie Fothergill.**—Admirers of "The First Violin" will be interested in learning that Jessie Fothergill, its author, who died in Switzerland last summer, was not all the typical woman genius, but a simple, sunny, ordinary young woman, quite unconscious of her literary talent until the need of money stirred it into activity. Nothing remarkable is told of her childhood. She was fond of books, but not of text books. She had no fervor for poetry, she was not musical or misanthropic, did not struggle with languages or art, or forget her dinner in vague dreams of future fame and greatness. She came of a Quaker family, and lived in Manchester a quiet, provincial life, amid most prosaic surroundings. Her first two works, "Heely" and "Aldyth," were successful, and enabled her to live for a time in Düsseldorf, where she developed her enthusiasm for music and wrote the book by which she is best known to American readers from her actual observations of the life there. She earned both money and reputation, but she never sought place in literary society, and was personally unknown to the literary cliques of London. Her last book, "Oriël's Daughter," completed but a few days before her death, will be issued this winter.

**The Parisian Ticket Speculators.**—Parisian ticket agents have been making a fine harvest out of the performances of "Lohengrin." That this system should be permitted when the public are taxed over \$150,000 per annum to support the Grand Opéra may surely be called an extraordinary example of official blindness. Under existing arrangements Parisians are practically taxed to support a set of middlemen, who, by buying up the tickets and reselling them at enormous premiums, must often prevent many of the taxpayers from entering the theatre.

**No More Subventions.**—A goodly number of the Italian local municipalities have decided no longer to grant subventions to opera houses and theatres. As a present consequence some theatres will remain closed. The subvention system has for some time been on its trial, it having been found that it not always secures adequate and good performances, but, on the contrary, in many instances encourages an indifference to critical and public opinion and a false economy by the presentation and repetition of works requiring a minimum expenditure of capital and effort. Perhaps, too, the recent experience in

Paris has not tended to strengthen the claims of the subvention system upon the attention of ruling powers.

**Paris Operatic Plans.**—The serious illness of Mrs. Melba-Armstrong has upset some of the operatic arrangements both in Brussels and Paris. She was unable to sing in Brussels at all, and although announced at Paris recently she was unable to appear, and "William Tell" consequently replaced "Hamlet." At the Paris Opéra House the production of "Salammbô" has now been abandoned, so far as the present management is concerned. The minister insists upon the production before January 1 of Mr. Ducoudray's opera, "Tamara," and also that a certain number of performances of it shall be given before the close of the year. Consequently this work will be hurried forward, and it is expected on or about December 15. Mr. Ducoudray is an old *prix de Rome*, and it is a condition imposed upon the management on receiving the subsidy that once every two or three years a work of this character by a former *prix de Rome* be mounted. Hence the haste—which, however, is hardly fair to the composer.—London "Figaro."

**The Vienna Mozart Centenary.**—Considerable interest will be attached to the Mozart centenary performances at the Vienna Opera House in December next, the lesser known works to be performed on this occasion including "Bastien and Bastienne" and "La finta Giardiniera." The former, written in 1768, is in one act, and has probably never been performed since its production in a private theatre in the garden of Dr. Mesmer, a friend of Mozart's family, who resided in the suburbs of Vienna. Beyond showing the marvelous precocious talent of its author, who was then only twelve years of age, the work is of little interest and is chiefly remarkable for the opening bars of the introduction, bearing a striking resemblance to the first subject of the "Eroica" symphony. "La finta Giardiniera," or "The Pretended Gardener," is a more mature work, having been written in 1774, and is of interest as first manifesting some of Mozart's most remarkable peculiarities as a dramatic musician. It was composed for the carnival at Munich, where it was first produced. Writing to his mother on January 14, 1775, the youthful composer says:

My opera was brought out yesterday, and had, thank God! such success that I cannot possibly describe the noise and commotion. In the first place the theatre was crammed so full that many persons were obliged to return home. At the close of every air there was a terrible noise, with clapping and shouting "Viva Maestro!" The electress and the widowed lady who were close beside me said "Bravo!" The interval between the opera and the commencement of the ballet was entirely filled up with clapping and crying "Bravo!" now ceasing and now commencing, and so on. I and my father afterward went into a room through which the whole court pass, and where I kissed the hands of the elector, the electress and others of the nobility, who were all very gracious. His highness the Bishop of Chiemsee sent to me early this morning with congratulations on my success.

The orchestra also are said to have declared that "they had never heard a more attractive composition, the airs being all beautiful without exception." As a comment on the above it may be mentioned that in after years so forgotten was the work that at one time it was reported that the first act was lost; presumably, however, this has been recovered by the authorities at Vienna.

**A Concert at Sondershausen.**—At a concert given at Sondershausen, Germany, under the direction of Professor Schroeder, Miss Else Breur, soprano, of Muhlhausen, and Curt Herold, pianist, assisted, and a program consisting of Schumann's D minor symphony, Beethoven's E flat concerto and Goldmark's "Sakuntala" overture was played. Miss Breur sang an aria by Kretschmar and songs by Gramann, Berger and Roothaan.

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NOTICE.—The New York College of Music WILL REMOVE September 1, from 163 E. 70th St., to its new and handsome building 128 and 130 EAST 58th STREET.

### Second Seidl Popular Concert.

THE second of the series of Seidl's popular concerts took place last Sunday evening at Lenox Lyceum. The following interesting program was played:

Overture, "William Tell".....	Rossini
Second Slavonic Rhapsody.....	Dvorák
"In Eva's Praise," from "Die Meistersinger".....	Wagner
"Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre".....	Wagner
"Wotan," Emil Fischer.	
Waltz, "Delight of Love," from "Carnaval Pictures".....	Nicodé
Songs.....	Dessauer
"Lockung".....	Schubert
Serenade, "Hark! hark! the Lark!".....	Emil Fischer.
Variations and Polonaise, from Third Suite.....	Tchaikowsky
Victor Herbert, assistant conductor.	
Clifford Schmidt, concert master.	Maurice Gould, accompanist.

The propinquity of Rossini and Dvorák's names on the program of Anton Seidl's second popular concert on Sunday night at the Lenox Lyceum was a source of interesting comparison, for the "William Tell" overture, a veritable musical "curtain raiser," and Dvorák's "Second Slavonic Rhapsody" stand for excellent examples of the old and the new in orchestration.

The "Tell" overture smells of the theatre, the rhapsody pulses with the fiery blood of the Slav; and then what an immense gulf in the handling of the subject matter! Rossini's trite scoring and the many hued piquant orchestration of Dvorák—what a world of difference!

Mr. Seidl's band was in splendid condition last night, and in the finale of the Rossini number the conductor let them have their own way and the strings did some excellent work.

The rhapsody was conducted superbly, and its swaying rhythms, marked contrasts and strong climaxes were made most telling by Mr. Seidl's magnetic beat. A lengthy excerpt from "Meistersinger" waked the enthusiasm of the Wagner loving portion of the audience, which appeared to be quite an able bodied contingent.

Mr. Emil Fischer, formerly the basso of the Metropolitan Opera House and a deservedly popular artist, sang "Wotan's Farewell," from "Walküre," in his usual effective style, and though the scene is not brief by any means he was warmly encored. Later in the evening he sang songs by Schubert and Dessauer, and the orchestra played a number by Nicodé and Tchaikowski's variations and polonaise from the third orchestral suite.

Next Sunday evening there will be several orchestral novelties, a new piano concerto by Schytte, played by Arthur Friedheim, and Miss Rose Stewart, soprano, will sing.

### Rubinstein Plays in Dresden.

DRESDEN, October 15, 1891.

"RUBINSTEIN plays in Dresden," says Ludwig Hartmann in the "Dresdner Zeitung," in a *causerie* about a private party in the salons of Miss Natalie Haenisch. "He did play," the able critic continues, "but no one heard it, for he played—at whist, with the Countess Solms and Mr. Carl Porth, the well-known actor from the court stage."

It was a charming soirée which Miss Haenisch had arranged to the honor of her famous guest, Anton Rubinstein. Ludwig Hartmann also honored the party with his presence, and the conversation between these two intellectual musicians was a delight to all the other invited friends of the lady of the house. It was, as one can imagine, a most intelligent discourse about music and musicians, chiefly touching Mascagni, his position in the musical world and Rubinstein's own operas, of which his "Der Dämon" is going to be given here soon. Out of this discourse I give in translation some sentences, which you may read in the above mentioned number of the "Dresdner Zeitung." Rubinstein's opinions was chiefly as follows:

"The directions of our operas," he said, "mean to honor and oblige the author of an opera by studying his work, to give it just once or twice, and then put it aside for a length of time or to drop it thoroughly. Presupposing 200 full houses a year, and only 100 half filled ones, a composer ought not to complain of belonging to the last mentioned third part, if his works are considered at least sometimes a year. 'Euryanthe,' 'Orpheus,' 'Idomeneus' are works which generally do not attract the sensation of the public, and still they are interesting enough to be imposed upon as a duty in the repertoire. This favor should be shared by the living composers also. One must not think that the obligations to the author of an opera are paid by giving his work twice or thrice a year, but by keeping it on steadily in the repertory, to appear at intervals, making it thus by and by more known to the public. Gluck, Weber and Mozart can easier wait than the living composers, who depend on a certain amount of encouragement."

In this soirée were also heard two young artists, both of whom are going to appear before the public this month: Miss Sabella, a young singer recommended to Miss Haenisch by Rubinstein for the last "finish" of her voice, and quite a young lady; Miss Sophie de Posnanska, a favorite pupil of the great pianist, who will give her concert in Dresden on the 27th. Her execution was recognized by

Hartmann as "simply grand, intellectual, hardy, full of unrestrained passion, not knowing any technical difficulties, a most worthy copy of her illustrious master." A. I.

### Omaha Correspondence.

OMAHA, Neb., October 22, 1891.

MR. JOSEPH GAHM has opened a studio for piano pupils at 220 North Nineteenth street. Concerning this accomplished musician it is a pleasure to say a word. He graduated from the Royal Bavarian Conservatory at the age of seventeen with more than ordinary honors, played with marked success in several of the German cities and came to America in 1883. His professional work in the States has been varied, but always conscientious and of a high order. Omaha music lovers are pleased to welcome musicians of Mr. Gahm's standard, and it is to be hoped that this gentleman's talent may find expression on our concert stage at an early day.

Gilmore's Band, assisted by several vocal soloists, will be at the Coliseum, October 30, afternoon and evening. This immense building accommodates 6,000 persons, yet Gilmore and Thomas and Patti have each seen it almost filled on several occasions. With three opera houses and the Coliseum we are prepared to receive almost any attraction that is worthy of patronage.

Mr. Martin Cahn, a particularly well informed musician, who for several years has been our most capable pianist and accompanist, has been engaged by Professor Torrens as teacher of piano in the new music school.

Mr. W. T. Taber, for several years organist at All Souls' Church in Worcester, Mass., and a pupil of George Whiting, of Boston, has a position in the same institution as teacher of pipe organ. Mr. Taber has been in the service of the First Congregational Church in this city for nearly seven years and presides over the finest organ in the State, a very excellent three manual Hutchings, with 2,800 pipes. This young organist has genius in a musical way that is now being turned to account. His "Cannibal Idyl," published by Schirmer, of New York, has been flatteringly received, and he is now at work upon a more pretentious composition for male voices, entitled "No Lawyer in Heaven."

The Omaha Guards Band of twenty pieces has in hand for the winter a series of promenade concerts, the first of which was given on the evening of October 7 in the armory. There is a sort of military flavor connected with entertainments at the Guards' headquarters, which has always been appreciated by our young society people, and the present season is likely to be more brilliant than any that has preceded it.

Hans d'Albert, formerly first violinist in Theodore Thomas' orchestra, has cast his lot with Omaha people and is meeting with much encouragement. He is making an effort to organize a philharmonic orchestra for the purpose of rendering classical music, and hopes to complete the task in time to take part in the closing concert of the Apollo Club next spring.

Omaha has reached a point in material progress that may be taken as a guaranty of permanency, and that indicates the certainty of continued growth. The chase after dollars, which is always so absorbing in new and prosperous cities, has been noticeably lessened and art and music are beginning to receive the attention which must ever be accorded them, if a city hopes to be ranked among cultured communities. From time to time I shall bring into notice Omaha's facilities for musical development in the hope that our polished Eastern friends may notice an approach to their own high standard and a purpose to get nearer still. CARAL.

### From Across the Bridge.

THE concert given on Wednesday evening, the 21st inst., under the auspices of the Young People's Association connected with the Marcy Avenue Baptist Church, Brooklyn, was a grand success artistically as well as otherwise. Miss Mary Howe received quite an ovation and was several times recalled for her charming singing. Chas. A. Rice, who is the possessor of a fine tenor voice, which he uses to good advantage, was also received with much applause. Miss Maud Powell, Francis Fisher Powers and the Schumann Male Quartet were all heard at their best and delighted their audience. Mr. Powers took the place of Mr. Del Puente, who was to have sung. PRO TEMPORE.

### Hartford Letter.

HARTFORD, October 15, 1891.

THE musical activity bids fair to exceed that of any former season within the memory of the oldest inhabitant. So much is in prospect that the would-be wise shake their heads and declare that the people cannot dig it so much, and in that belief will turn away from the feast before it is fairly offered them; but, on the other hand, there never was so much outspoken interest in musical affairs, and it is safe to believe that all the enterprises, promised or threatened, will not meet with failure.

The Homers Hall Choral Union starts out with a new conductor, Mr. R. P. Paine, a gentleman well known here and highly esteemed, and there will be much interest to watch his work. The union has languished some in the past three or four years, and it is said that a considerable debt is now hampering the society. It is hoped that Mr. Paine, who has proved himself so able in other places, may be successful in clearing this off and bringing back some of the former prestige.

The Musurgia Club, which won instant popularity in its initial concert last year, is said to be in fine form and working with renewed zeal to surpass its former efforts. The engagement is announced of Lillian Nordica for its first concert in January. The club numbers forty members, made up of the best church choir singers, and is under the direction of N. H. Allen. Mr. Benj. W. Loveland, organist of the Church of the Good Shepherd, will be the conductor of the Rockville and South Manchester choral societies, and will have about one hundred voices in each. These he hopes to combine for two performances of the "Creation" with the Boston Germania Orchestra.

There is a prospect that Seidl will favor us with three concerts during the winter. These all music lovers will hail with delight. We are not so far away from New York as to have made it impossible for a large number of our people to attend the German opera in past seasons, and Seidl's name and fame will not need much writing up.

Rumors are also rife of one or more piano recitals by Paderewski.

The Emma Juch Opera Company recently gave a performance of "Carmen," which, with the exception of the work of the fair prima donna, was ragged in the extreme. The house was small and decidedly undemonstrative.

A pleasant concert was given last Friday night at Fort Guard Hall as a testimonial to Mr. Ericsson Bushnell, who has many friends here. He was assisted by Miss Olive Fremstadt, contralto; Miss Victoria Torrhill, pianist, and Mr. Victor Herbert, cellist. Messrs. N. H. Allen and Stanley Knight played the accompaniments and Messrs. W. H. Jones, Henry Trask, Norman Spencer and Geo. Wright sang several male quartets.

Mr. Irving Emerson announces a series of nine performances of light opera by a local company, the first to be given next week. They will also be given in Springfield and New Britain.

Radical changes are going on in the music store of Wm. Wander & Son, which when complete will give them one of the finest places in the State for the sale of pianos and carrying on a general music business. A large and fine elevator is to be put in and the whole building of four or five floors will be devoted to their large business. They are the agents for Steinway & Sons and several other piano makers. They have secured the services of Mr. B. H. A. Hoffman, of New York, who will have charge of the sheet music department. He will be a valuable acquisition, and his fine violin playing will be in demand. Mr. Hoffman hopes to establish a good string quartet here, which is very much needed and for which there is business.

Mr. W. C. Hammond, of Holyoke, Mass., the popular concert organist has been secured as organ teacher in the Hosmer Hall Music School.

Mrs. V. P. Marwick's concert engagements, heretofore under control of Geo. W. Colby, will hereafter be managed by Stewart, of Boston. The New Britain Choral Union, under R. P. Paine, announce their season's work to be Sullivan's "Golden Legend" and Mendelssohn's "St. Paul." This is the best oratorio chorus in the State, and has been brought to so high a state of efficiency that its fame has gone out and its performances frequently attract musicians from Boston, Springfield, Providence and New Haven, while a train load generally goes from Hartford.

With three cheap courses running at the same time, those who do not look high for their artistic nourishment will have enough to satiate, and those who look at a season's work as a part of the artistic development of a community may take courage from the fact that so large a proportion of high grade concerts will be given, which will in a measure counteract the frivolous. HEINRICH GANZ.

### Buffalo Music.

BUFFALO, N. Y., October 20, 1891.

EMMA JUCH, Pauline Hall, "Alabama" and a little organ music made by your correspondent are the things of which I write to-day.

After a varied experience in getting here from Providence, R. I., which was chronicled by your scribe in that city in the last MUSICAL COURIER, the Juch Company finally arrived here one day late. In consequence, "Lo-hengrin" and "Trovatore" were not given, but that Italian-French-German chow-chow, "Rustic Chivalry," and "Tannhäuser" were presented, the latter splendidly, and I say it advisedly. The former did not "go," in spite of the charming Juch, Miss Stein and Guille, he of the short body and the long voice. In "Tannhäuser" Montegriffo showed his training as an actor and the defects (or age) of his vocal method. Fabris was a first-class "Venus" and Vetta and Mertens good. Bevinani had a very satisfactory orchestra of thirty odd to handle and guided his vocal and instrumental forces with a skilled hand.

Pauline Schmittgall Hall and young George Boniface drew fine houses and much admiration in "Madame Favart" and "Belle Helene." They give a performance that "goes" with dash and a spirit only attained by routine.

"Alabama" was the talk of the town, and Palmer's Madison Square Company crowded the Academy to the doors. A more symmetrical, finished, all round performance I do not remember. Miss Agnes Booth, Nellie Howard and Messrs. Harrymore, Stoddard, Harris, Bell, Fox all contributed toward the fine ensemble.

Organ recitals are like white blackbirds here. I remember only two in the five years of my residence here, and so when I seated myself on the organ bench last Thursday evening I found an audience which completely filled the church. The organ is a fine one—three manuals, fifty stops and accessories—and has recently been put in thorough order by the veteran organ builder, Mr. Garret House.

May I append a clipping from the "News?"

MR. REISBERG'S ORGAN RECITAL.

"Mr. F. W. Riesberg gave an organ recital at the Washington Street Baptist Church last night in honor of the eightieth anniversary of the birth of Liszt, which was one of the most successful and charming ever given in Buffalo.

"The church was comfortably filled and the music was listened to attentively. Mr. Riesberg played exquisitely.

"He was assisted by Mrs. Minnehan, who sang 'Better Land' very sweetly, filling the church with the tones of her splendid contralto voice, and Charlotte Inman, soprano of the Delaware Avenue M. E. Church, who sang the 'Angels' Serenade.' The 'Festival March,' by Zundel, duet, was extremely well played by Mrs. Ramsden and Mr. Riesberg."

Yours, F. W. REISBERG.

### From Your Curious New Broom.

CHICAGO'S NEW MUSICAL ERA—"HARMONIA MUNDANA"—FIRST SYMPHONY CONCERT.

In my opinion the object of books (criticism) is not to throw sand in the eyes of the reader, but rather to instruct and enlighten him.—Beliermann.

Imagine a stone thrown into a smooth and quiet sheet of water.—Boetius, Helmholtz.

Inasmuch as Timotheus of Miletus, immigrated to our state, has scorned the honored music of yore \* \* \* and by means of many voiced music has vitiated the ear of the youth, and by means of the badness of his new harmony transformed simple and well ordered music into such as is ignoble and confused \* \* \* therefore does the people commission the king and the ephori to chastise and banish Timotheus.—Plutarch ("Boetius," ed. Dr. Oscar Paul).

The elements of the soul are united in harmony. \* \* \* Song, physical or psychical, is in the nature of man and must, be it consciously or unconsciously, find its foundation in his emotions.—Aristoteles (Westphal).

OUR American Terpander has struck the mighty orchestral lyre in the Odeon of the West, and the schools of the critics of the Western Phenicians are agitated by the mighty sound thereof. A tiny wavelet has been wafted forth o'er the great prairies that finally will engulf the whole West in a musical (re) naissance, as has the Higginsonian orchestral propaganda the East. "Great is the company of the Higginsons," however, in the windy city, and many swine gave up the ghost ere the demons of mediocrity and indifference were exorcised and rushed down into the sea of oblivion. On Friday afternoon, October 16, 1891, Wagner's grand searching and groping "Faust" overture sanctified the precincts of the stately Auditorium, and the man of the "Herald" who wields that which is mightier than the sword unctuously utters the bull, "This dismal selection left a feeling of unresolved discord." Vale, O "Faust" overture, in verity!

Much has been expected of the Chicago (Symphony) Orchestra, and in spite of the fact that rehearsals have by no means been adequate on account of this early stage in the season the work presented was excellent and pregnant with rare promise of magnificent fruits in the future. The "Times" criticism (really meriting the application of the term criticism) said: "The work lacked in precision, smoothness and finish." This is, of course, to be expected in a mild degree of the new combination.

There were eighty-five men on the podium, twenty-six of them Chicago

representatives—e. g., Ulrich, Braun, Wagner, Troll, Eichheim, Hesse, &c. The matinee audience, as in Boston, was for the cloth, the music roll element and for the fair sex. Attendance, 2,500 (house well half filled).

As one of the papers said, "a few babies joined in the diapason." A nomadic binocular dispenser made the hit of the modern school and Mr. Joseffy seriously upset the equilibrium of the "Tribune's" knight of the quill by "committing the glaring *faux pas* of appearing in a swallow tail before 6 o'clock." Alas! thereby hangs a tale—Rafael probably did not bring his combined wardrobe. Said sage further dispenses wisdom to the effect that a pair of "blue overalls" would have been appropriate to the herculean labor involved in the Tschakowsky B flat minor concerto. The scribe of the "News" found his execution at times hard, cold and colorless.

Now, if truth be told, the error was most divergently opposite to the above accusation. In the forte and octave passages the distinguished virtuoso lacked somewhat of ponderous tonal force and somewhat sentimentalized the fragrant andantino *simplice*. In every other respect the performance of the concerto was masterly and completely satisfying, save that the entrance of the orchestra was frequently thieving of time, *i. e.*, procrastinated. Alas! for the Slay school the "Times" found the concerto "a series of difficult exercises," and it was even said that with Beethoven the enjoyment for the Western auralists ceased. Tschakowsky and Dvorak are out of it. I heard a lady explaining that you pronounce his name Dourjack, another Doarschack, another Tworschack. When will these things cease to be? The phrasing and accentuation of the C minor first movement were decidedly faulty. The Tschakowsky was the most perfect achievement; the introduction to the overture was unsteady; the climax of the work was superbly given.

The brass choir has grandiose power. Unlike Gericke, Thomas gives to that department not only liberty but at times well nigh license. The woodwind was most brilliant, but at times slightly off pitch. The strings have been brought to a most satisfactory unanimity of action. The discipline of Bendix was throughout apparent to the naked eye and ear. The commentaries to the compositions on the program were lamentably unsatisfactory attempts, and contrasted most unfavorably with the analytical keys of a Wilson or a Van Cleave. Most decidedly that feature should be placed in the hands of a musical philologist thoroughly *au fait* in that most essential work, for a community can read and digest as well as listen itself into sympathy with and appreciation of a classical program. The boxes were conspicuously vacant at the matinee. It is to be hoped that the glorious grand organ will not be silent throughout the season of symphony, as it so persistently was in Cincinnati. The one original remark hazarded in the context of the program was relative to Dvorak, and read: "It remains to be seen to what extent the influences of another civilization may affect his musical expression."

Strange to say, all the failings were made good at the Saturday evening concert. The Auditorium was jammed to the lobby with everybody who is anybody. The errors of Friday all disappeared and the ovation rendered to Joseffy was inspiring; as a gentleman behind me said: "That was an encore worth having." The superb Steinway under Rafael's hands was an orchestra in itself. Thomas was the recipient of a welcome not equalled in his career. It was a glorious event; every seat, every box filled "and silence reigned supreme" during the performance.

Now let us dish out a little plain quill to you Downeasters. The acoustics of Chicago's Musentempel are magnificent, and look you out for your laurels in every way, for I bethought me of the words of the Greek bard this night, viz:

Not of to-day or yesterday is this,  
But lives forever;

and in a little time you will find here in the "windy city" an orchestra your equal. And hear, ye critics; Thomas is not the man to yearn for a perennial spray of sugar water, for, as Sophocles says, "What would can be more deadly than a harmful friend?" Write aesthetic criticisms—judgments—as the Greek root would have it, not penny-a-liner newspaper notices in return for ads. Do not continually cavil at a man's program making, as did many with Gericke in Boston; that will but make him but more obstinate in his choice. Do not, on the other hand, indiscriminately praise everything alike, for, as the Athenian sage wrote: "I grant it noblest to be always wise, but—for omniscience is denied to man—'tis good to hearken to admonishment." The critic, if he possess the fire of inner conviction, should withdraw from the turmoil and excitement of the proscenium, as did he who exclaimed: "Now, sirrah! lead me home, that this hot mood shall learn to keep a safer mind and calmer tongue." For Leopold Schefer sang truly of the great conductor, as of the composer, when he penned

Whoever great and wonderful constructed,  
Was in his time sore mocked as well as mocked,  
Destroyer and creator in one person,  
Worthy of a cross, and then—of immortality!  
(Translated—Lauder.)

The prayer of the conductor, as I verily believe that of Thomas to be and that of Joseffy, as well as that of the critics of Chicago, should read as did the heartfelt utterance of the true, hearty artist Spohr: "Gott lasse mich ehrlich bleiben!"

While listening to the heaven inspired slow movement of the B minor symphony, with its godlike serenity, majesty and purity, fit to portray the eternal happiness of Elysium, I bethought me of those portentous lines from that delectable "Antigone":

For when a man is lost to joy,  
I count him not to live, but reckon him  
A living corpse. Riches, belike, are his,  
Great riches, and the appearance of a king.  
But if no gladness come to him all else  
Is shadow of a vapor.

"Truth aye is best," and the enthusiastic and trumpet voiced demonstration of Chicago's flower in approval of highest art was a laurel wreath fit for the brow of the proudest metropolis, be it cis or trans atlantic, and Theodore Thomas and each and everyone of his coadjutors may appropriate as his heraldic device, "I know that I please those whom I would please."

Second matinee Friday afternoon, October 23, at 2 o'clock.

Second concert, Saturday evening, October 24, at 8:15 o'clock.

Soloist, Antonio Galassi.

PROGRAM.

Suite No. 3, D major.....Bach  
Symphony No. 2, C major, op. 61.....Schumann  
Aria.....Gluck  
Fantasia Overture, "Hamlet".....Tschakowsky  
Wotan's "farewell and Magic Fire Scene," "Walkure".....Wagner

The dates of the performances constituting the first season will be as follows:

Matinees, Fridays, at 2 p. m.—October 16, 1891; October 23, 1891; October 30, 1891; December 18, 1891; January 1, 1892; January 15, 1892; January 22, 1892; January 29, 1892; February 5, 1892; February 12, 1892; February 19, 1892; February 26, 1892; March 4, 1892; March 11, 1892; March 18, 1892; March 25, 1892; April 1, 1892; April 8, 1892; April 15, 1892; April 22, 1892.

Evening Concerts, Saturdays at 8:15 p. m.—October 17, 1891; October 24, 1891; October 31, 1891; December 19, 1891; January 2, 1892; January 16, 1892; January 23, 1892; January 30, 1892; February 6, 1892; February 13, 1892; February 20, 1892; February 27, 1892; March 5, 1892; March 12, 1892; March 19, 1892; March 26, 1892; April 2, 1892; April 9, 1892; April 16, 1892; April 23, 1892.

OLD FACES WERE THERE.

Max Bendix, the first violin; Henry Lochleben, the violoncellist; Julius Risch, the first viola; Isador Schnitzler, the second concert master; Hans

Albert, the violinist; William Loewe, who presides over the kettledrum; F. Baur, the oboe player; J. Nicolini, second trombone, and others were quickly recognized by nearly everyone in the house.

The orchestra is made up of sixteen first violins, sixteen second violins, ten violas, ten cellos, nine basses, one harp, three flutes, three oboes, three clarinets, two bassoons, one contra bassoon, four horns, three trumpets, three trombones, one tuba, one kettledrum, one small drum, bass drum with cymbal and triangles—eighty-eight performers in all.

Among the new faces were those of Bruno Steindel, first cellist; Herr Weigner, first basso player; Edmund Schaefer, harpist, and Viga Anderson, first flute player.

The Abbey-Grau season of grand opera will begin at the Auditorium on Monday evening, November 9, and will continue for five weeks with performances every Monday, Wednesday and Friday evening and Saturday matinee. The company engaged is remarkably strong. The principals include Emma Albani, Lilli Lehmann, Sofia Scalchi, Emma Eames, Marie Van Zandt, Giulia Ravogli and Jean and Edouard de Reszké, and several able and well-known artists have been secured for the second rôle. There will be a large chorus and a ballet of thirty-two. The orchestra will be under the leadership of Mr. Vianesi, late of the Grand Opera House, Paris. Theodore Hablemann, the veteran stage director, will have charge of the productions. All the members of the company, including the chorus and ballet, will sail from Europe next week and come direct to this city. The New York engagement will follow the Chicago season.

A little announcement on the program would seem to have been borrowed from the quiver of the Cincinnati May festivals now relegated to history:

SPECIAL NOTICE.—The management desire that each entertainment at the Auditorium should be made a social occasion, for which ample facilities have been provided, and the audience, especially the ladies, are requested to leave their seats during the intermissions.

Since penning the above in the wee sma' hours o' Saturday night I have read the hymettian cornucopia of fulsome flattery poured into the lap of the artists of last night by the Sunday papers; and, in spite of the colors being heavily laid on, as was the brass in that fearful tone picture of persecution, fanaticism and struggle, the "Hustika" overture of the Bohemian Berlioz, it must be confessed that moderation is difficult, even unnecessary, when writing of such a portentous double headed event in America's art history. I might add in conclusion that not only the élite of wealth, but also the intellect of the State was present.

The West says to the East: "Brave heart! Wilt thou lend thy power and share this labor?"

Although Solomon caused Phœnician artists to be brought for the erection of the temple, we must not infer therefrom that there were no such artists in Palestine.—Rabbi Saalschuetz.

Melody is a simple function of the soul.—Philo.

It remains for conjecture to weigh what the taste of artists may produce, even if they confine themselves to the simple and natural elements.—Forkel. W. WAUGH LAUDER.

### Friedrich von Feustel.

WE are grieved to announce the death of Friedrich von Feustel, and many others will be sorry to hear of the sad news, for there are hundreds, nay thousands, who during the last ten or fifteen years have partaken of his ever lavish hospitality during their stay at Bayreuth. Careful observers had last summer noted the apparent decay of the formerly so buoyant man, but they had certainly hoped that the strong nature of the amiable old gentleman, under the careful nursing of his loving wife, would reassert itself and that he would recover his old-time good spirits and health. Vain hope! Even his strong frame could not withstand the ravages of heart disease, and we just learn from Bayreuth of his death there a fortnight ago.

Friedrich von Feustel was a man who, through intelligence, hard work and unflinching mercantile honesty, rose from the position of a small self made banker to that of one of the most honored men in Germany. He was member and president of the Bavarian House of Commons and he was the representative of his city in the German Reichstag. For his political services to his country he was knighted only two years ago by Prince Regent Luitpold, of Bavaria. But, what is much more, he was the lifelong friend and adviser of Richard Wagner, and the wisdom displayed in the management of the Bayreuth festival performances and their financial success is in no small measure attributable to Feustel's personal supervision of and the great interest he took in the master's endeavors. He was the most popular man in Bayreuth. Peace to his ashes!

### Honors to Cappa.

DURING the engagement of Cappa and his band at the exposition at Pittsburgh, they were tendered a reception by Local 15 of the National League of Musicians on October 6. After the close of the evening concert 200 musicians were in waiting outside of the exposition building with their instruments and escorted Cappa and his musicians to Turn Hall, where a banquet was laid for them, to which justice was done. Mr. C. A. W. Ruhe, president of Local 15, introduced Mr. I. N. Allen as toastmaster of the evening, the first being officers and members of Local 1, who were their guests that evening.

Mr. Cappa then spoke at length on military bands and complimented Local 15 on their magnificent band, the band he had had the honor of marching behind that evening, for it was indeed a credit to Pittsburgh.

Messrs. P. Fischel and Winkler, with bassoons, and E. Scheck and G. Streit, with clarinets, then gave some beautiful quartets, and Mr. H. Wittgenstein played flute solos.

Mr. Alex. Bremer spoke in reply to Local No. 15, thanking them for the kind way they had entertained the members of Local No. 1. Mr. J. Hunt spoke on the affairs of the

national league and the benefits to be derived from being one of its members. Mr. M. J. Salomons, the well-known manager of Cappa's Band, then told them something about the management of bands. Walter B. Rogers, solo cornetist of the Cappa Band, played some of his choice selections and told some side splitting stories. Mr. Ruhe discussed musical affiliation with such effect that he was cheered to the echo. Altogether it was a most delightful affair, and Mr. Cappa and his band have a right to feel proud of their reception at the hands of their brother musicians in Pittsburgh. This reception, coupled with their success at the exposition, will in all probability result in their paying Pittsburgh another visit next year, for they are prime favorites in that city.

### Musical Items.

**Dulcken and Mascagni.**—Ferdinand Q. Dulcken, the well-known pianist and accompanist par excellence, has just dedicated to Louis Blumenberg, the violoncellist, a paraphrase on Mascagni's "Cavalleria Rusticana," which Blumenberg will play during his forthcoming concert tour. The paraphrase is most beautifully constructed and proves Mr. Dulcken's excellent abilities as a musician.

**"La Cigale."**—Audran's opera "La Cigale" was produced for the first time in America last Monday night at the Garden Theatre, and proved to be a bright bit of French music, but spoiled by the English libretto and the music interpolated into the score by Ivan Caryll. The cast included Lillian Russell, Attalie Claire, Carl Streitmann, Tagliapietra and Louis Harrison.

**The Clarkes.**—Mr. and Mrs. Chas. Herbert Clarke will sing Smart's "Bride of Dunkerron," with the Waterbury Choral Society, on December 3. Mr. Clarke also sings at a concert to be given at the Graves mansion, Clinton avenue, Brooklyn, November 6. Mr. Louis Mollenhauer, violinist, is also engaged.

**Paul Stoeving.**—Mr. Paul Stoeving, violin virtuoso, formerly with the Boston Quintet Club and late of Paris, played with fine effect the "Träumerei," by Schumann, and air on G string by Bach, at St. Stephen's Church last Sunday. He also played the obligato to the Bach-Gounod "Ave Maria," which was beautifully sung by Miss D. Creamer, the solo soprano of the church.

**An Interesting Concert.**—An interesting concert was given last Saturday evening at Behr Hall, 81 Fifth avenue, by Miss Josefina Secchi, a young soprano who shortly goes to the city of Mexico to fulfill professional engagements there. Miss Secchi was assisted by Mrs. de Salazar, solo pianist, and Pedro de Salazar, violinist; Mr. Sabetelli, baritone, and Dr. Baralt recited. It was an enjoyable affair.

**Arrived.**—Sofia Scalchi and Victor Capoul arrived last Monday on the Gascogne.

**The Music Club Reception.**—The Music Club gave a reception to Xavier and Philipp Scharwenka last Monday evening at the club rooms.

**WANTED.**—Position as organist or assistant organist with choir director of good standing. Address "D. W. C.," care of MUSICAL COURIER, 25 East Fourteenth street, New York city.

### The National Conservatory of Music of America, 126 and 128 EAST SEVENTEENTH STREET, NEW YORK. SPECIAL ANNOUNCEMENT.

The Board of Directors invites attention to the engagement of HERR EMIL FISCHER, the distinguished basso of the Metropolitan Opera House, who will take charge of a course of studies in operatic singing that must, through the rank and experience of the instructor, appeal with exceptional eloquence to students and to professionals aiming at perfection in their art.

EXAMINATION for entrance November 9, 1 to 5 P. M.

CHARLES INSLEE PARDEE, Secretary.

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**ORCHESTRA**—November 2, 4 to 6 P. M., Mr. FRANK VAN DER STUCKEN.

**CHORUS**—November 4, 8 to 10 P. M., Mr. VAN DER STUCKEN.

**OPERATIC CHORUS**—November 2, 8 to 10 P. M., Mr. S. CAMILLO ENGEL.

**FREE SOLFEGGIO CLASSES**—For Church Choirs; Professional Singers and others; Mr. EMILE GUYON, Wednesday, November 11, from 2 to 5 and 8 to 10 P. M.

CHAS. INSLEE PARDEE, Secretary.

(Incorporated May 1, 1891.)

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## The Musical Courier.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, OCTOBER 28, 1891.

**M**R. EDWARD P. MASON has gone to Southern California for a much needed rest. He has devoted himself untiringly to business for the past few years. In his absence Mr. Henry Basford, secretary of the company for many years, takes general management of the company at the Boston headquarters.

**M**R. O. SUNDSTROM, well known in connection with the Æolian Company, after having spent two months in Europe, has returned home and gone to Boston, where he will locate permanently, taking charge of the Boston and general New England business of the Æolian Company. Mr. Bailey, the former representative there, has retired to engage in other business.

**T**HE youngest son of Mr. Ernest Knabe, bearing the renowned name of William Knabe, has started on his initial trip, going first through the South, to St. Louis, Cincinnati, &c., and then West as far as Chicago, St. Paul, &c. Mr. Knabe, though but nineteen years old, is well versed in the traditions of his house and will be assured a kindly welcome wherever he goes.

**M**R. BENJ. STARR writes on October 20: "I returned home none too soon in a business way. We are busier than we ever were. We are running until 9 o'clock every night, and are so far behind our orders that it is almost unpleasant to transact business."

Despite this optimistically pessimistic view of trade it is a safe venture that Jack Haynes will attend to the delivery of all pianos that he contracts for on time.

**M**R. CALVIN WHITNEY, president of the A. B. Chase Company, of Norwalk, Ohio, writes that he is now on his way West and that for the first 15 days of October the A. B. Chase Company received orders for 66 pianos and 152 organs for immediate shipment. What better practical evidence could be offered of the popularity of these instruments?

Later, under date of October 24, we learn that the piano orders have increased from 66 to 115 actually sold, with every prospect of a record of 150 for the month.

**A**MONG the busiest retail warerooms to be found in New York city at this season of the year is that of Messrs. Decker Brothers on Union square. Their activity may be found not alone in the number of customers who go in and out of the handsome warerooms, but quality must be considered in the class of patrons who come to select instruments. It may be easily said that of all piano institutions in Gotham no one entertains more select customers than that of Decker Brothers, where there may be found every afternoon customers representing the

best people of New York city selecting pianos, as did their parents and grandparents before them.

**I**T seems to us that THE MUSICAL COURIER is none too severe in denouncing the stencil instruments known as the Epworth organ and the Epworth piano. A stencil instrument is not an honest production; to the order of anyone, cheap makers will turn out pianos and organs by the acre, and engrave any name upon them that may be desired. The business of retailing these stencil instruments is not so strictly legitimate that either ministers or laymen of the Methodist Church can indorse the Epworth (or any other of the ilk) without inviting the ultimate reproaches of the League for Good Works, before whose members the shrewd bestowers of the name "Epworth" have laid a snare.—G. N. Wilson, in Boston "Herald."

### An Eight Times Winner.

**L**AST week at the fair of the Chester County Agricultural Society, held at West Chester, the Estey piano for the fourth consecutive year took first premium. At the same time the Estey organ captured first prize, as it had done seven consecutive years previously, making the eighth victory for that splendid instrument. That organ is known as Style 112 and will be used the last Sunday of this month or the first Sunday of November at the dedication of the new Presbyterian church at Conshohocken. The improvements in the Estey reed organ, its wonderful adaptability to church purposes and the variety of tones and effects that can be produced by it are simply surprising.

J. H. Robinson, of Conshohocken, traveling manager for Estey, Bruce & Co., Philadelphia, was present at the fair and had the honor of receiving the award, as he had done on each preceding occasion. Mr. Robinson has been selling the Estey organ 29 years, and his faith in it and love for it are unlimited.

Mr. E. T. Plush is the local representative.—Phenixville, Pa., "Messenger."

### "W. J. DYER & BROTHER."

A CORPORATION WITH \$500,000 CAPITAL.—A MOVE TO PERPETUATE THE NAME OF "THE DYERS" IN THE NORTH-WEST.

**M**ESSRS. W. J. DYER & BROTHER inform us, under date of October 23, that they have completed the incorporation of their firm into a stock company. The name will remain "W. J. Dyer & Brother," and include both the St. Paul and Minneapolis institutions now trading under that well-known name. No distinct change will be made in the general make up of the concern, and the stock will remain in the hands of the parties who were interested in the concern previous to its incorporation. No outside interests are involved, and the change in no wise means a combination of piano houses with the agents, a form of incorporation now so popular in the trade.

As a matter of fact the word "Dyer" has become in itself so valuable a trade mark, is so substantial a guaranty of excellence and stability, that it would scarcely pay the concern to lend the weight of its name to a combination having as an offset only the trade marks of the goods they deal in. In other words the name "Dyer" is so exceedingly well known and is so inseparably connected with the music business in the Northwest, and is so favorably associated with everything that is best in music and in commercial life, that it is in itself a trade mark of very great value, in that its association with any commodity is a warrant of its worth.

Therefore, in order to perpetuate the name, as well as to give even greater scope to the business, the concern has filed its papers of incorporation with a capital of \$500,000 of which \$200,000 is actually paid in. It is unquestionably a move in the right direction and follows naturally in the line of progress which has been characteristic of all the actions of the "Dyers." It is significant that the firm can incorporate with so large a capital, and it proves again that, even in the face of the most vigilant competition, if a concern but conducts its affairs upon a careful, broad, far seeing, fair plan success is inevitable, provided the heads of the institution are capable and courageous and surround themselves with a corps of expert assistants.

### Roth and Engelhardt.

**T**HE development of the piano trade and kindred enterprises during the last five years has been phenomenal, but of all the individual firms none can boast of a more rapid growth than the comparatively young but energetic firm of action makers, Roth & Engelhardt, whose name stands as an equivalent for fair dealing, uprightness and honesty, and whose ambition from the first day they began manufacturing was to produce an action which would have no superior for quality and finish.

How well they have succeeded in their aim can well be seen. They have scarcely been established more than two years in the factory which they occupied on September 6, 1889, a building 203 feet long and two stories high; since then they have been compelled to add an addition 125 feet long and also two stories high. This last addition is already crowded to its fullest capacity, and now arrangements have just been completed for a large factory in Chicago, Ill.

Starting originally with only 15 hands, they now employ over 125 persons and are constantly compelled to add to this force.

The firm carry over 500,000 feet of maple, and other woods in their yards and eventually expect to have at least 2,000,000 feet constantly on hand, so that their customers may feel fully assured that all woods used in the Roth & Engelhardt actions have been thoroughly seasoned.

A machine shop has lately been added to this extensive plant and hereafter much of the special machinery will be made by themselves.

The members of the firm have reason to feel proud of the popularity which their product enjoys and the wonderful success which has crowned their efforts in so short a time; but it is hardly surprising that such should be the case when the records made by them individually are considered.

Mr. Engelhardt, the practical member of the firm, came from the ranks of the employés of Steinway & Sons, and held the position of foreman for a number of years before joining Mr. Roth.

Mr. Roth will be remembered as having been connected with the house of A. Dolge for eight years, and who there acquired much of his knowledge of the piano trade, and incidentally much of the go-ahead principle and excellent business management which have distinguished Roth & Engelhardt.

During the summer of 1891, when almost every branch of the piano trade was dull, the factory of Roth & Engelhardt was run on full time, and scarcely was the time spared which was necessary for the annual inventory.

After the Chicago factory is in full running order, with two establishments each in itself complete, this firm can guarantee a supply of their product at any time, even should circumstances prevent delivery from either place.—*Adv.*

### Æolian Again.

AN UNUSUAL ORDER FROM ENGLAND—ELECTION OF OFFICERS.

**B**USINESS is booming at the Æolian Organ and Music Company's factory, an order from London for 500 self playing instruments being received this morning. This is probably the largest order ever received by a musical company for self playing organs and shows the manner in which the Æolian Company is gaining a foothold abroad. When one stops to consider what an order of this magnitude means, the management of the company securing it cannot be too highly praised or the quality of their instruments doubted. Aside from the London trade the Æolian Organ and Music Company has an extensive trade in South America, Australia, Central America and other foreign countries, and the corps of skilled mechanics at the factory are taxed to their utmost to fill orders. The lower floor at the factory is now lighted by electricity, and the company is engaged in placing in position a 60 horse power Bigelow boiler, thus adding to its facilities. This boiler is exactly the same as the one at present in use.

Superintendent J. H. Chase attended the meeting of the directors held at the elegant Twenty-third street warerooms in New York, Saturday, October 17. It was the first meeting held by the present board of directors since the stockholders' meeting. The election of officers resulted as follows: President, James Morgan; treasurer, W. B. Tremaine; secretary and assistant treasurer, J. H. Chase.—Meriden (Conn.) "Republican."

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### Shaw Shifting.

**C**ONTRACTOR SHENK began work this week on a new factory for the Shaw Piano Company at the corner of Raspberry and Twelfth streets. It will be built of brick, 50x80 feet, and three stories high.

An engine room, 30x32, and drying rooms will also be constructed at once.

The business has outgrown its present quarters. The Peach street buildings will be used for some time yet, but the part of the business now carried on at Constable's will be transferred to the new factory as soon as it is completed.

The location of this branch of a flourishing establishment on West Twelfth street calls attention anew to the railroad facilities and other marked advantages for manufactories in that section of the city.—Erie (Pa.) "Dispatch."

### F. T. Howard.

**M**R. W. H. Johnson, of Halifax, N. S., writes that "the sad news was received at Halifax, October 8, of the death of Mr. F. T. Howard at St. James Hotel, Boston. He contracted a cold just previous to leaving here on a visit to Boston. The deceased was a native of Waterford, Ireland, and came of a very well connected family. He was organist of Dublin Cathedral and was connected with a large musical establishment. Later he was a captain in the Ninth Foot, sold out his commission some sixteen years ago, when he came to Montreal and was engaged as professor of music. Subsequently Mr. Howard removed to this city, where he followed the musical profession and was engaged with Williams & Leverman, and at one time was organist of St. Patrick's Church.

"Some six or eight years ago he accepted a position as bookkeeper with W. H. Johnson, where he had been employed up to the time of his death. He had a great number of acquaintances here, and by his pleasant and genial manner made himself liked by all. He was a prominent and popular member of the Young Men's Literary Association, and that organization took charge of the funeral arrangements. The funeral took place from St. Mary's Cathedral on the 7th inst."

### Stolen Strings Recovered.

**P**ART of the freight of the steamer Toledo, which arrived here on September 14, from Germany, was a big case of banjo and violin strings, consigned to John Stratton & Co., of 43 and 45 Walker street. There was \$2,560 worth of the strings according to the invoice. The case was put through the appraiser's hands, and was delivered to the consignees on October 10.

Stratton & Co. discovered last Saturday that the lower rolls of strings had been removed from the box. The bottom planks had been pried open, the zinc lining of the box had been cut, and 810 bundles, worth \$975, had been carried off. The theft was reported to Deputy Collector Phelps, who turned the case over to Special Treasury Inspector Traiteur. The latter went out on a tour of investigation. In his travels he went to the store of Hermann H. Kiffe, of 318 Fulton street, Brooklyn. There he saw a roll of strings which bore the trademark of Stratton & Co. Thereupon the inspector got a warrant, and searching the store, seized 425 bundles of strings. Kiffe said he had bought them for \$80 from a man who said he had secured them at an auction.

At Held's music store, 227 Fulton street, Traiteur found 192 bundles of the strings. He also secured a description of the man who had sold the bundles, and after a long search arrested Henry Dake, who had been a watchman at the Toledo's pier. Charles Hausen, another watchman, also was arrested on suspicion. Dake said that he had bought the strings from a longshoreman. The two prisoners had a hearing in the Adams Street Police Court in Brooklyn yesterday. Kiffe also was arrested and held to await the result of the hearing.

### One Hundred Dollars Reward.

**W**E offer the above reward for the apprehension and arrest of one Arthur C. Weyburn, who is wanted at Findlay, Hancock County, Ohio, for forgery and embezzlement. He is about 38 years of age, about 5 feet 8 inches in height and weighs about 140 pounds. Has dark hair, dark mustache, long uneven teeth which show very prominently when talking or laughing. Left Findlay June 22, 1891. Wrote us from London, Canada, June 28, confessing his shortage. Reward will be promptly paid on arrest of Weyburn.

THE WHITNEY & CURRIER COMPANY,  
Toledo, Ohio.

### A Rousing Testimonial.

38 WARWICK ROAD, EARL'S COURT, S. W.,  
LONDON, September 27, 1891.

**D**EAR SIR—I have great pleasure to inform you that the violin you sent me has by far exceeded all my most sanguine expectations. The tone is full and round and has great carrying power. Never before has a violin of such new make given me greater satisfaction,

and the more I play on it the better I begin to like it, until, one day, not very far off, it will be, what my Joseph Guarnerius is to me at present, i. e., my "alter ego."

I heartily congratulate you on your success, and I know you will be glad to hear it, but you have been the first who has succeeded to completely break down in me my deeply rooted prejudices against violins of modern make. Your violin possesses the same quality of tone as is found in the instruments of the old Italian masters with about three times the quantity.

I shall all times be pleased to play on it in public whenever opportunity offers itself and shall do all I can to draw the attention of the English public to what may be rightly termed "the productions of the modern Stradivarius."

Believe me, dear sir, yours faithfully,

E. POLONASKI,

Editor of the "Strad."

Mr. George Gemünder, Astoria, U. S. America.

### Weber Wins.

**T**HE following letter of Mr. Victor Garwood, assistant in the piano department, to the director of the American Conservatory of Music at Chicago, is another evidence of the effective work which is being done by the Manufacturers Piano Company in behalf of the Weber piano. The character of these testimonials and the standing of the parties by whom they are given, bearing in each case evidence of their sincerity, in the fact that the signer is actually a bona fide purchaser of a Weber piano, makes them at once unique and significant:

CHICAGO, October 18, 1891.

The Manufacturers Piano Company, Chicago, Ill.:

GENTLEMEN—For 10 years the Weber piano has been my choice for home and professional use. During that time I have purchased two of your grands and they have stood the test of many hours of daily use.

Their broad and noble tone, their perfect action, equally responsive to the firmest or most delicate touch, make them what they are—a perfect medium for artistic expression. When my present instrument with faithful service shall have earned repose, be sure I shall replace it with another "Weber grand."

Sincerely yours,

VICTOR GARWOOD.

### Trade Items.

—Baron Eberhard, a German noble, at present residing in this country, has ordered of Liens & Co. a beautiful mahogany upright piano, with instructions to spare no expense in its manufacture. The crest of the Eberhard family is to be handsomely inlaid on the fall board.

—Messrs. Smith & Jackson, of Greenville, S. C., write to THE MUSICAL COURIER that their business opens there "in fine shape, with very encouraging prospects."

—A small burglary was committed at the store of W. L. Webber, Fort Dodge, Ia., on the 15th inst.

—Mr. T. J. Kerner opened his new store at 321 Read street, Milwaukee, on October 14.

—Messrs. Kops Brothers, of Grand Forks, N. Dak., are about to move into a larger store, and will, it is said, have one of the largest warerooms between St. Paul and the Pacific Coast.

—Mr. Edward J. Kilburn died on Friday in Cambridge. He was a well-known organ builder, having been connected for many years with the firm of Hook & Hastings, and during the past year with the firm of George S. Hastings & Co.

—T. A. Caulfield, dealer in musical instruments, Wheeling, W. Va., is financially embarrassed.

—Ferguson & Corey, of Middletown, N. Y., have dissolved partnership, Mr. Ferguson retiring. Mr. Corey will continue and will move to a new store in the Casino Building.

—E. J. Harkness, of Altoona, will shortly remove to a new building at the corner of Seventh avenue and Twelfth street.

—The Mauvais Music Company, of San Francisco, have opened a branch at Santa Rosa, Cal., under the management of Mr. Geo. N. Barnes.

—Mr. R. W. Stewart has opened a branch store on the north side at Springfield, Ohio, in order to accommodate his patrons in that district.

—Mr. John A. C. Gosewisch has purchased the music stock, consisting of musical instruments, sheet music and musical books, of F. Christianer, at 811 Third street, and will from the present date handle the goods in that department of the immense business of the house.—"Post Intelligencer," Seattle, Wash.

—Green & Son, of Ware, Mass., have closed out their music business there and have returned to Boston.

—The Osterberg Piano Action Manufacturing Company was formed Monday. It has a capital stock of \$50,000, of which \$50 has been paid in. Its officers are:

President—E. E. Marshall, Sharon, Mass.  
Treasurer—Solon P. Hutchins, Boston.  
Directors—E. E. Marshall, Solon P. Hutchins, H. G. Osterberg, Boston; August F. S. Osterberg, Boston; Jonas M. Miles, Brookline.—Portland, Me., "Express," October 22.

—John P. Richardson, superintendent of the Mason & Hamlin Organ Company, was driving in Cambridge on his way home from Allston on October 25. At Central square he lost control of his horse and was dashed into a large furniture wagon. The buggy was wrecked and Mr. Richardson was thrown out. The horse continued with the two front wheels down Main street, but was finally captured. A young man named Himson picked Mr. Richardson up in an unconscious condition, and with the help of bystanders carried him into Webber's drug store. Mr. Richardson remained unconscious, and was subsequently taken to his home. His injuries are considered very serious.—Boston "Herald."

—George W. Lucas, traveling for the Loring & Blake Organ Company, of Worcester, passed through the city last week on a trip to Pennsylvania and the South.

—Judge Bradley, sitting as circuit judge in the United States Circuit Court for the Eastern District of Pennsylvania, held in the recent case of the New York and Rosendale Cement Company v. Coplay Cement Company that the courts would not interfere to prevent a merchant from selling a cement as Rosendale cement which in point of fact was not Rosendale cement, but was made elsewhere, even though it were conceded that the name Rosendale cement was understood by the public as designating the place where it is made and comes from. Judge Bradley said: "It may be a damage to the complainants and the other cement

manufacturers of Rosendale for the defendants to sell their cement as Rosendale cement, but, like many other cases of damage, in our judgment it is of that kind which the law calls *damnum absque injuria*. The defendants may lay themselves open to prosecution by their customers, or possibly by the State, if they are guilty of falsely selling their cement as of a class or sort to which it does not belong, but that is no reason for sustaining an action against them at the suit of those who deal in such cement. In our view, if a person seeks to restrain others from using a particular trade mark, trade name or style of goods he must show that he has an exclusive ownership or property therein. To show that he has a mere right in common with others to use it is insufficient."—Bradstreet's.

—The latest important change in Piano Row has been the removal of the old-established firm of C. S. Norris & Co. from 215 Tremont street to the newly refitted and elegant building 181 Tremont street. The new warerooms, fresh from the hands of the frescoer, the carpenter and the sign painter, are exceptionally chaste and imposing in appearance, and in every detail are perfectly adapted to the use of the piano trade.—Boston "Herald."

—Mr. John A. Hale, of Elsworth, Me., has moved to a larger store, where he will hereafter have associated with him Mr. Frank Joy, formerly of Bar Harbor, who will occupy part of the wareroom with his stock of musical merchandise and sheet music.

—Messrs. Strich & Zeidler inform us that they have arranged with Messrs. Lyon & Healy, of Chicago, to handle their pianos, which, considering that they are still but a young firm, is a distinct commercial victory for them.

—Smith & Co.'s piano house and C. A. McDairmid's music store, at Little Rock, Ark., were burned at an early hour on October 30. Smith & Co. lost \$8,000; insured in the American, of Philadelphia, for \$1,000. McDairmid's loss is \$2,000; insured for \$1,000 in the Lancashire, of England. The building is owned by C. Watkins and was insured for \$6,000 in the German-American, of New York. The cause of the fire is unknown.—New Orleans "Picayune."

—Messrs. Smith & Nixon have filed a suit against Emil Wulschner for the value of a second-hand piano, \$80, and for \$25 damages for its alleged illegal detention by the defendant.—Louisville, Ky., "Post."

—A Pennsylvania piano company is publishing in their advertisement a testimonial from Rev. James Potts, of Detroit, praising the excellent quality of the tone of their piano. The ludicrous side of the thing will appear to those who know that Rev. Potts is as deaf as a post and has been for years.—Buchanan "Record."

—Patents granted October 13, 1891:

Tuning slide for brass instruments.....C. Piets.....No. 461,131  
Organ.....J. B. Hamilton.....401,242  
Reed organ.....N. E. Leighton.....461,096  
Piano tuning pin.....C. Haake.....461,217

—Mr. S. A. Coale, of St. Louis, whose art collection is one of the most notable in the West, has formed a very curious assemblage of the musical instruments of China and Japan, Siam and India, which is the most complete in the United States. It has been Mr. Coale's especial object to embody in his collection every known and attainable instrument of the Orient, and he has arranged to exhibit this array of curious and interesting musical contrivances at the next exposition in St. Louis. The various groups into which the collection is divided are led in artistic quality by the instruments of Japan. These include the koto, shamisen, koku, otsudumi, fute, Taiko sho, biwa and hichiriki. Many curious and costly extravagances are found among the group of Chinese instruments, among them the sheng, ti-zu, pi-pa, yuch-chin, hu-chin, sona, chechoek wong sin, shu cheok wong sin, yut kum, yeong kam, tai teak, &c. From Siam are the saw tai, klui, pee, ranah-ek, khong-tai, ta-khay, te-khay, and from India the sitar, vina sitar and a full line of drums. If Mr. Coale's instruments are not more melodious than their names visitors to the exposition will be wise to plug their ears with cotton before they undertake any experiments in this department.—New York "Collector."

**WANTED**—A wide awake piano and organ salesman to represent a manufacturing company on the road to the trade only. In your reply state full particulars. Address, Manufacturers, Box 1,877, N. Y. P. O.

**WANTED**—Traveling piano and organ salesman. Would prefer one who can tune pianos. Permanent position for good man. Address Thomas & Barton, Augusta, Ga.

**WANTED**—A piano tuner, married man preferred, and one who can play the violin. Address Elmira Music Store, Elmira, N. Y.

**WANTED**—A young man who is a good tuner and understands light repairing, varnishing and polishing, desires a steady situation. Address "B," care THE MUSICAL COURIER.

**WANTED**—First-class organ salesman to canvass with team in country. Give references. Address "Organ," care THE MUSICAL COURIER.

### Dissolution.

**T**HE contract made and entered into this 14th day of October, 1891, between Charles Astin, of Madison County, Alabama, and T. M. Thompson, of same county and State aforesaid.

Witnesseth: That whereas the above named parties have this day dissolved the partnership which existed between them in the music business carried on in the city of Huntsville, Ala., and on said dissolution the said Charles Astin agreed for and in consideration of the good will and all accounts owing to said dissolved firm being transferred to said Charles Astin, contract to save harmless the same T. M. Thompson from all debts, responsibilities whatsoever owing by the said dissolved firm, the said Charles Astin assuming all debts and liabilities.

Witness our hand this day and year above written.

CHARLES ASTIN,  
T. M. THOMPSON.

### IN TOWN.

Mr. S. M. Milliken.....Formerly Birmingham, Ala.  
Mr. Theodore P. Brown.....{ Brown & Simpson Company,  
Worcester, Mass.  
Mr. W. C. Carpenter.....{ Carpenter Organ Company,  
Brattleboro, Vt.  
Mr. Otto Sutro.....{ .....Baltimore, Md.  
Mr. Harry Sanders.....{ Messrs. Sanders & Stayman,  
Baltimore, Md.  
Mr. Freeman A. Oliver (violin dealer).....Boston, Mass.  
Mr. Chas. F. Colwell.....London, Canada.  
Mr. Frank W. Thomas.....Albany, N. Y.

# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

## PIANOS

IN EVERY RESPECT, \*

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 &amp; 36 UNIVERSITY PLACE, NEW YORK



ESTABLISHED 1846.

LARGEST HOUSE  
FORMusic Engraving  
AND  
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Title Samples  
and Price List free  
on application.

### C. G. RÖDER, LEIPSIK, GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begg to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

### GEORGE BÖTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

## Pianoforte Actions,

135 &amp; 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET).



## LINDEMAN & SONS PIANOS.

\*GRAND. \* UPRIGHT. \* SQUARE\*

ADDRESS

### LINDEMAN & SONS PIANO COMPANY,

  
147TH STREET NEAR BROOK AVE.  
NEW YORK.


### The Prescott.

THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

## UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish, and the most satisfactory to the trade of any now in the market.

### THE PRESCOTT PIANO CO., ESTABLISHED 1836.

  
CONCORD, N. H.

## WESER BROS.,

MANUFACTURERS OF

## PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

### American

## Wood Staining Works.

SYSTÈME AUFFERMANN



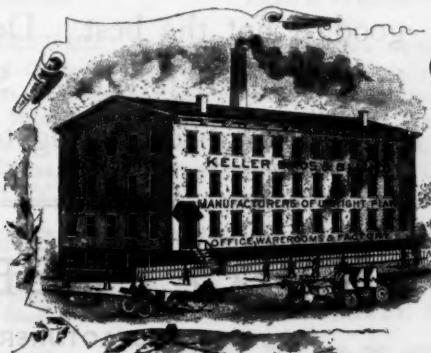
### AUFFERMANN & CO.,

211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers. Best in the market.

### FIGURED FANCY VENEERS (STAINED)

  
FOR ORGANS AND PIANOS.
Territory Absolutely Guaranteed  
to all Established Agencies.

### Bridgeport, Conn. U.S.A.

## STARTLING NEWS FROM QUIMBORO.

Editors Musical Courier:

QUIMBORO, N. Y., October 25, 1891.

LIKE father like son," I wrote at the conclusion of my last screed to you, and it never struck me more forcibly than when reading in your invaluable paper the abusive, silly and malicious letter penned by the son of Jared Diggs, a greater cormorant if possible than the sire, the only difference being that the elder had the gift of gab and the younger handles the pen better. I know, Mr. Editor, that time and space are too much needed for other and more important matters than the wrangling of two country piano dealers; but surely, as a matter of justice, I should be permitted to defend myself against the *venomosity* (a little word of my own, a compound of animosity and venom) of Peleg Diggs' attacks, and also to place before the piano trade of the country the true state of the case, with a word regarding the Smillers of Boston.

I know you won't deny me this favor, and I will try to be as brief as woman's love.

The morning of Jared Diggs' funeral—cold one despite the heat of the previous day—I drove over to Pilltown with my entire family. I say I drove; I didn't exactly, for my eldest boy, Harvey Hayseed, Jr., took the reins, while I smoked and ruminated on the past, present and future.

"This then," I thought, "is the end of all our feud and strife. This thing that once was Jared Diggs is all that is left to testify to the man's undeniable force of character and hard fighting qualities. One thing can be said about poor old Diggs, and that is he took all the hard knocks without wincing; but he claimed the right of returning them, and he generally did return them with 100 per cent. cold interest. Yes, yes; Diggs, take him all in all, was a man—"

My post mortem reverie was rudely interrupted by the carriage pulling up abruptly before Si Hankinson's place, and Mrs. Hayseed, alighting, said to me warningly:

"Harvey, now be sure and come up to the house," and with a warning glance and her little flock at her side she left.

I went into Hankinson's place, for I was thirsty, tired, bored and a bit excited, and the strain of the events of Jared Diggs' death was telling on me. I don't mean to say I felt remorseful about having caused it, still my conscience twinged a bit when I remembered his awful cry, and besides I should not have meddled with the letters anyhow. Mrs. Hayseed gave me a good lecture when I told

her of the affair; but the doctors, as I already wrote you, knew it was a heart failure, aneurism, anything you please, but not my fault at all events. There was a goodly crowd in the barroom, and, as the swinging doors banged after my entrance, a silence fell on the chattering groups assembled there. I didn't like this, but I said nothing and ordered some whiskey and said good day to Hankinson and several acquaintances. Everybody seemed frigid, but I wasn't going to let them see I felt it, and drank my stuff slowly and deliberately. Presently Peleg Diggs came in, and as all crowded around him the situation then dawned on me. I immediately strode up to Diggs and said:

"Peleg Diggs, if you have anything to say about me please say it to me or before me like a man, and don't sneak behind me and try to cut me like an assassin."

This speech produced a great sensation, and I saw that my outspoken behavior had won me favor with my neighbors.

Diggs said nothing, but raised his eyes to heaven and sniffed sorrowfully.

A big bearded gentleman, who was a stranger to me, pushed through the ring and said:

"Quite right, Mr. Hayseed. I don't believe in smirching a man's character behind his back. Fair play's my motto, and I guess you all agree with me, gentlemen. Besides, on such a sad occasion quarreling is in bad taste, so let us all drop bygones and take a drink on me. Mr. Hayseed," said the good natured stranger to me, "my name is Smiller, and I represent the Smiller piano of Boston—the artist grand, you know. Well, I'm Bill Smiller."

I shook his proffered hand in silence and took another drink—a big one—and felt decidedly better.

Diggs, Jr., stood whispering in the corner with a few old cronies, and seemed sulky. Well, I hadn't come to his funeral (though it wouldn't have pained me to do so), and I ordered a round of drinks for the boys and sat down and engaged in a conversation with Mr. Smiller, of Boston.

"I've been talking to both the Diggses," said Mr. Smiller, blandly; "but what can you do with such people? Only a few days before the old man's death I made him some ridiculously low offers to take the Smiller territory in this county, but he is so wedded to his infernal—I beg your pardon—his Wimball testimonial gumwood upright that I could do nothing with him. Now, Mr. Hayseed, you are a bright man, and I've had my eye on you for a long time. Why couldn't we do a little business together? I could make the terms and time satisfactory to all parties. Besides, I've an idea which, if developed, would sell the pianos like hot cakes in your town. Just look at this for a starter."

With that he pulled out a sheet as big as a circus poster

and jammed it before my eyes. As I remember it read as follows:

### THE SMILLER ARTIST GRAND FOR GRAND ARTISTS.

Our instrument has been played on during the past six years by such distinguished virtuosi as Adam, Noah, Melchisadech, Methusaleh, Mahomet, Bonaparte and Lot, also Mrs. Lot (*note Salt*).

During the crusades it accompanied Richard Cœur de Lion to the East, and for the pleasure of Ali Mehemet he accompanied himself on it when he sang his favorite ditty "Richard's Himself Again." Ghengis Khan also played on the Smiller Grand (when he wasn't playing the hose on Babylon), and it was always used by Nero when he wasn't fiddling. Mr. Richard Mansfield expressed the greatest delight at its tone; and Confucius, of Chinese fame, said no decent family could afford to be without a Smiller Artist Grand. Buddha and Buddensiek both have given testimonials, and Boss Tweed declared its perfect action tempted him to give up the banjo and to begin the study of piano technic. Luther and Mayor Grant both swore by the Smiller; in fact a host of well-known names, historical and otherwise, could be adduced in testimony of the superlative merits of the piano. Over 1,000,000,000 in use!

The Smiller Artist Grand is the only grand which can be safely recommended to those about to undertake a balloon trip. They are very popular with the coast service. We build a special brand to be used in diving bells.

The Smiller Artist Grand piano is used in Jupiter, Saturn and adjoining planets.

Price, without commission, to teacher, \$156.

I ordered another drink when I finished this remarkable circular, and said to Mr. Smiller very mildly:

"Is all that true, Mr. Smiller?"

He looked at me in a dazed sort of manner and said: "Why, no! You see the jays and hayseeds (I beg your pardon for using your name so) must be attracted, and I resort to this perfectly legitimate device to attract attention. Now, here," said he, warming to his subject, "here is another little thing that I got up myself. Isn't it chastely simple?"

My retina enlarged as I read:

For teething infants sweet harmony is recommended. The Smiller piano is full of sweet harmonies; therefore (ergo) the Smiller piano is good for teething infants. All females should—"

"Oh, I say, Mr. Smiller, this is too much. The public—that is, my public—will not stand *that* sort of thing," said I, firmly.

Mr. Smiller smiled gently, even compassionately.

"Ah, Mr. Hayseed, I see that you still are but in the A, B,



"CROWN" PIANO, STYLE "K."

## \* "CROWN" \*

# PIANOS AND ORGANS.

All others call theirs the best, so I modestly say that mine are next to the best. In tone, style, finish, quality, durability and salability you will find them good, if not the best. Dealers wanted in unoccupied territory. Send for catalogue and prices, stating terms wanted.

## GEO. P. BENT,

MANUFACTURER,

323 to 333 SO. CANAL ST., CHICAGO, U. S. A.

**CINCINNATI, OHIO.**

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
233 STATE STREET,  
CHICAGO, October 24, 1901.

THE Chickering-Chase Brothers Company is now thoroughly reorganized, and has assumed an air of business that indicates prosperity.

The offices are moved to the front, and rearranged for the comfort and convenience of customers and employees.

Piano parlors and tuning rooms have been partitioned off, decorated and furnished in modern style.

Their business has so increased during the past month that several salesmen have been added to their working force, and, what is more to the point, they are kept busy.

The increase of sales has been largely in the higher grade goods, the Chickering and Chase Brothers pianos showing the greatest gain, and the new scale Chickering grands have notably attracted the attention of musicians and musical people.

It may not be generally known that the syndicate of capitalists interested in this company are some of the wealthiest men in the West. In the board of directors are found the names of Mr. C. T. Hills, Mr. A. V. Mann and Mr. Thos. Hume, all of Muskegon, Mich. Mr. C. H. Hackley, also of Muskegon, is interested as a stockholder. These gentlemen will be recognized as representative business men, and are more particularly known in lumber and banking circles, and represent individually over twenty millions of money.

With ample capital under the direction of Mr. M. J. Chase, the president of the company, who is also president of the Chase Brothers Piano Company, and his corps of able assistants, all well-known piano men, it must be acknowledged that the outlook for the concern is bright, and it is consistent to predict for it success, which really is already unquestionable.

Mr. James M. Hawxhurst, the manager for the Bradbury piano in this city, and a popular member of the trade, was married October 20, in Cincinnati, Ohio, to Miss Bessie Crawford, daughter of W. A. Crawford, owner of Benvenue stock farm, Lexington, Ky., and is now taking a trip to the Pacific Coast. Mr. Hawxhurst will combine both business and pleasure on his trip. During Mr. Hawxhurst's absence Mr. N. M. Crosby will make this city his headquarters, and look after the interests of the Bradbury and Webster pianos. Mr. Crosby reports sales of 65 pianos in the two weeks he has been on the road on this last trip.

Mr. J. V. Steger had a narrow escape from what might

have been a very serious accident only this morning. In passing a new building on Wabash avenue, where it was necessary to take the street, a grip car struck him from behind, knocked him down and rolled him over, but aside from a few bruises and torn clothes he suffered no serious injury.

Mr. C. H. Martin, of Sioux City, Ia., was in the city this week. Mr. Martin says there isn't a town in the West superior to Sioux City, and is thoroughly satisfied that both St. Paul and Minneapolis are very much overrated business cities. It is more than likely that Messrs. W. J. Dyer & Brother would have a different opinion.

The affairs of the Ayres & Wygant Company are *in statu quo*. There has been an expression of opinion on the part of creditors which might possibly lead to an arrangement for an early resumption, but nothing tangible has so far occurred.

The Mason & Hamlin concert grand was played in public for the first time in Central Music Hall, at the concert of the Chicago Conservatory, on Thursday evening of this week. Mr. Wm. H. Sherwood was the pianist of the occasion, and an excellent impression was created for the new claimant to popular favor.

Messrs. Estey & Camp have renewed for five years the lease of their present business quarters. The location would be hard to equal and is constantly growing better, besides it is one of the handsomest stores in the whole country and the decorations above the first floor cost upward of \$15,000. Nevertheless, considerable will be spent to redecorate and make the warerooms still more attractive.

Col. Levi K. Fuller, Mr. J. B. Simpson and Mr. Stephan Brambach, all of the Estey Company, were visitors this week.

Messrs. B. Zscherpe & Co. is a new concern which has recently gone into the manufacturing of pianos in this city. They are located at the corner of Pearson and Wells streets, on the north side, and have a capacity for 12 pianos per week.

They have finished their first instrument. It has an original scale, is made of high grade materials, including a good action. In their fancy cases they will use trusses and moldings of the same wood as the cases. The piano is really worthy of considerable commendation.

Messrs. Wm. H. Bush & Co. are now finishing up 75 cases per week. They have also added 12 action makers and finishers from the East. Mr. Bush says that since their resumption of work they have had no less than 100 cabinet makers apply for work. They are working on nine hours' time, which, Mr. Bush says, is thoroughly satisfactory to

him, although he believes that 80 per cent. of the men would prefer the 10 hour plan.

The Kimball Company recently published a letter from the Wesleyan College of Music, which was signed by Dean John R. Gray. It will be observed by those who have seen this letter that there is no date given. Your correspondent has before him a letter from Mr. John R. Gray, in which he states that the letter which the Kimball house publishes was sent to him by their clerk all ready for signing and that the letter was signed before he was thoroughly acquainted with the instrument, and with the feeling that he was indorsing a fairly good cheap piano, which they were to furnish him at rates which, as he thought at the time, put him under some obligations to them.

He further states that he is sorry he took a Kimball piano, because other persons bought one on account of his using one and found out afterward that they had been sold. Mr. Gray says also in his letter that he thinks the Kimball Company should throw his letter overboard now, knowing as they do how he got rid of their pianos.

As was predicted, there now appears in the daily papers of this city a letter from Minnie Hauk, in which she says that she has decided to take a Kimball piano to her home. Why, of course; did anyone suppose the Kimball Company made her a present of a piano to leave in Chicago until she came around again? After she has used it for a while she will probably trade it off, after the example set by Mr. Gray.

Mr. George P. Bent invites correspondence relative to his piano, which, without being too high priced, can be guaranteed to be constructed of the best material and by good workmen. If you are in search of a piano, write for one of his large and handsomely illustrated catalogues.

Mr. E. W. Furbush, of Vose & Sons, has just returned here from a trip as far West as Denver and leaves to-morrow for Boston. Mr. Furbush reports prospects good; in fact, he says that orders are all increased over previous years, and the capacity of the factory will be taxed to its utmost.

Mr. P. J. Healy says the demand for the Peloubet organ (reed pipe system) is surprising the house.

The following letter is dated, as will be noticed; and this is not all—Mr. Gray has ordered more pianos of the same make within the last three months:

ILLINOIS COLLEGE OF MUSIC, WESLEYAN UNIVERSITY,  
BLOOMINGTON, Ill., November 29, 1899.

Mason & Hamlin Organ and Piano Company, Chicago, Ill.:

GENTLEMEN—The three upright pianos purchased by me some time ago are giving complete satisfaction. They are subjected to the severest use daily, and seem to be in as perfect tune as when bought some four months ago. Pianos previously used by me in the college of music required tuning every two months. I believe your system of stringing pianos to be of great benefit to musicians who use their instruments so constantly.

I take pleasure in recommending the Mason & Hamlin piano as first class in every respect, having a fine, clear tone, superb action—finest I ever played on—and for staying in tune unequalled by any.

Yours truly, JOHN R. GRAY, Dean.

## BEHR BROS.

GRAND

— AND —

UPRIGHT  
PIANOFORTES.

\* GOLD MEDAL \*

NEW ORLEANS, 1885. MELBOURNE, 1889.



THE EMINENT PIANIST AND

The World's Highest Authority on Music,

DR. HANS VON BÜLOW,

INDORSES THE

BEHR BROS. PIANOS.

"The new action with compensation lever, in your grand pianofortes, I CONSIDER A GREAT IMPROVEMENT, and it should be highly appreciated by the public in general, especially the ladies. THE USEFULNESS OF THE NEW PATENT IS VERY APPARENT. The firm of BEHR BROS. & CO. ARE DESERVING OF SUCCESS. The Patent Piano Muffler, also invented by the firm, I regard in every respect as Useful, Practicable, and an IMPORTANT INVENTION, and Their Instruments in General Merit My Approval."

BEHR BROS. &amp; CO.

WAREROOMS:

BEHR BROS. HALL, 81 FIFTH AVE., NEW YORK.

No. 1229 CHESTNUT ST., PHILADELPHIA.

Factory, 292, 294, 296, 298 ELEVENTH AVENUE, and 550 WEST 29th STREET, NEW YORK.

## CHICAGO MANUFACTURERS AND JOBBERS.

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**THE MANUFACTURERS PIANO CO.**  
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248 WABASH AVENUE  
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**BRANCH**  
for  
WEBER,  
WHEELER,  
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and  
STUYVENANT  
PIANOS

## NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. &amp; Dix St., Chicago, Ill.

## THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 East 17th St., New York.

ESTABLISHED 1857.

## JULIUS BAUER &amp; CO.,

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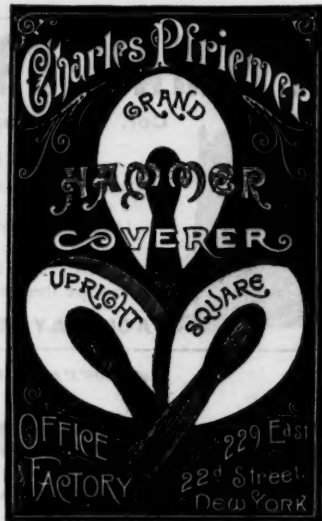
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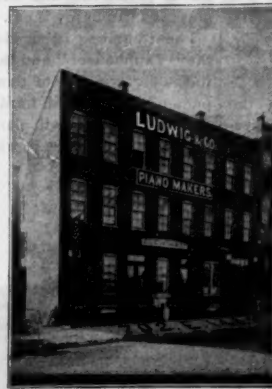
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**A**N entirely new invention, which will certainly interest the American music trade, is the "Pneumatic Piano," which I saw at Berlin. Messrs. Peterson & Co., of the capital of Germany, are the manufac-

turers of these pianos, which will make their way over the world. I was the first American who was allowed to enter the factory of Peterson & Co., and this only through the friendship existing between the owners and Mr. Philipp Roth, THE MUSICAL COURIER's Berlin correspondent, the manufacture of the pneumatic piano, and especially that of the perforated music sheets, being a secret strictly observed by the possessors of the patent.

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All machines in use at the factory are constructed after models invented by Messrs. Peterson & Co., and the workmanship as well as the material employed are carefully examined by master workmen who have learned their business from the two inventors themselves.

I was shown a great many orders for the pneumatic piano from all parts of the world, including some from eminent firms in the United States, but up to the present these could not be filled, as the present capacity of the factory does not suffice to supply all the instruments ordered by the German dealers. Messrs. Peterson & Co. are therefore forced to enlarge their facilities, and they will next month open a great factory which will enable them to turn out 3,000 pneumatic pianos per year.

I have examined some samples of the pneumatic piano, and I can say that it is an instrument of good tone. The tone quality is not very noble, but it is brilliant and seems to me easy to sell, as, while it suffices to satisfy the ear of the musically educated, it is of such bright tone color that it will certainly attract the large public.

The pneumatic piano can be used by a performer like any other ordinary piano, the apparatus not interfering in the least with the keyboard or action; but, of course, the pneumatic apparatus can be made to play by anyone not possessing the slightest knowledge of the art of piano playing.

Automatic pianos have been manufactured in the United States heretofore, but those which I have seen had all a much more complicated mechanical apparatus than Peterson's, and their price was so much higher that big business in them seemed almost out of the question. For the latter reason especially the pneumatic piano of Messrs. Peterson & Co. would appear to be a good article for the trade, as it will be supplied in good quality of materials at a very low price.

Furthermore, the manufacturers assure me that they will do all they can to satisfy purchasers for the American market in the proper seasoning of the wood and the style of cases preferred by United States customers.

As for the artistic effects obtainable on the Peterson pneumatic piano they are quite astonishing, and the auto-

matic apparatus allows of results which no single performer could possibly produce with his fingers. Moreover, the instrument gives piano arrangements of orchestral pieces in so full and brilliant a manner that even the musician can enjoy them.

I heard among other things the Liszt second rhapsody, the "Tannhäuser" and the "Barber of Seville" overtures. In the performance of dance music, however, the Peterson pneumatic piano will hardly have to fear a rival, and for this reason it will surely find a welcome reception in many private circles in which a little dancing is indulged

in and where somebody ready to play good and rhythmic dance music may not always be found. Moreover the farmer can hear through it the latest musical selections, his national airs, &c., and he can produce for himself an amusing concert without the knowledge of piano playing.

One of the principal things, as I said before, is that the Peterson pneumatic piano is only one instrument, not divided into two parts; therefore contains no apparatus

which is to be placed over the keyboard, but the whole self playing mechanism is situated under the music sheet drawer under the keyboard.



which is to be placed over the keyboard, but the whole self playing mechanism is situated under the music sheet drawer under the keyboard.

The mechanism itself consists of the following combination: Pneumatic air suction is the power which, through ingenious application, causes the keys to operate, and the touch is of course thereby produced. The interior of the pneumatic piano contains a wind chest, to which are attached the little key manipulators which are situated under each individual key.

To the wind chest toward the performer is the box containing the music roll, the box being in the form of a drawer which moves in massive iron rails. This drawer can easily be moved forward and backward to allow of the change of perforated music rolls, which represent the different pieces of music. These are easily adjusted, and then the drawer is pushed back to the wind chest and the operation of playing the pneumatic piano can re-begin.

Further technical description would become wearisome, and moreover a clear picture could hardly be produced in words, but it seems to me that it would pay some American piano manufacturer to look into the matter and enter into negotiations with Messrs. Peterson & Co., at Berlin, who own the American patents of this interesting invention.

OTTO FLOERSHEIM.

### The Trade.

—Robert Effner, of Berlin, has constructed a small portable cabinet organ for traveling purposes.

—K. Heilbrunn Sons, of Berlin, formerly of Erfurt, are exporting drums of all kinds, sizes and prices.

—Mr. G. M. Dillard is about opening a music store at Johnson City Tenn. We do not yet know what line of goods he will carry.

—The piano factory of T. Trautwein, of Berlin, and court violin maker, Grimm, of the same city, intend to exhibit at the Chicago world's fair.

—Mr. Theodore P. Brown, of the Brown & Simpson Company, passed through New York on Friday last en route to Pittsburgh and Wheeling, W. Va., to return home by Monday.

—J. M. Terry, a music dealer at Brownwood, Tex., has made an assignment to W. D. Crothers, trustee. Liabilities about \$6,000; assets estimated to be about the same amount.

—Professor Hansmann will exhibit the Janko clavichord at Berlin this winter. He has made arrangements for that purpose with Julius Blüthner, of Leipzig, whose Berlin warehouses are on Potsdamer street.

—Mr. W. C. Carpenter, representing the Carpenter Organ Company, of Brattleboro, Vt., was in town on Saturday returning from a trip through New York and Pennsylvania and to proceed through the New England States to his home.

—Messrs. C. H. Ditson & Co., whose piano department is under the capable management of Mr. Louis R. Dressler, are making a positive success of the Briggs piano in New York, their cash sales being thus far 10 per cent. larger than last year, while the renting and instalment business is particularly prosperous.

—One of the largest stocks of sheet music and general musical merchandise to be found in New York is that carried by Carl Fischer, at No. 8 Fourth avenue. The building is heavily loaded from basement to roof, and there are literally tons of all manner of imported instruments, chief among which are the productions of F. Besson & Co., for whom Carl Fischer is the sole representative in the United States. We shall shortly give a detailed description of this exceptional storehouse of the "means of music."

—The rumor which flew about last Friday, to the effect that Decker Brothers' factory had been destroyed by fire was due simply to the sensationalism of the daily press reporters, who, seeing the signs Decker & Son on the burning building at Third avenue and Eighty-seventh

street, naturally thought that that firm still occupied the premises, and thinking of the word Decker, naturally confounded it with the genuine Decker piano. The signs have now been effectually removed, and one more possibility of a confusion of names has been wiped out by fire.

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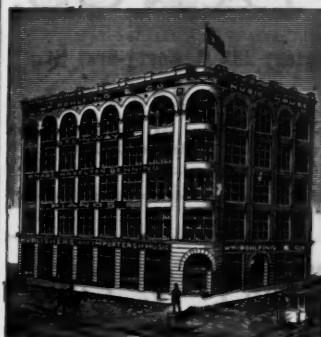
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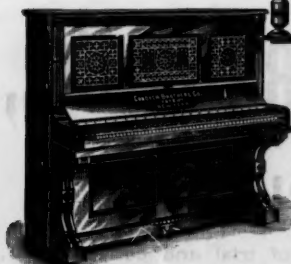
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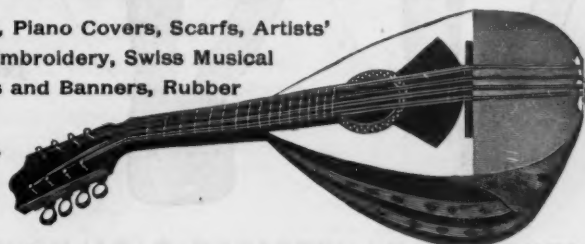
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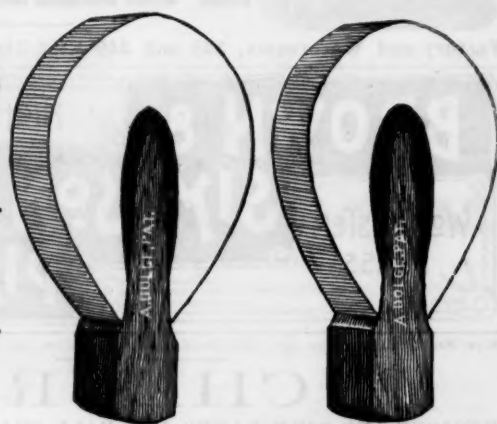
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